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PERHAPS the most satisfactory among the many satisfactory features in the second instalment of Mr. Leslie Stephen's great work is the comparatively short period of time which separates it from its predecessor. It is barely three months since we noticed the first volume of 'The Dictionary of National Biography,' and the fact that the second is now before us gives gratifying assurance that the editor and publishers have accurately calculated their resources, and will not fail to bring to a close in a few years the gigantic task they have set themselves. There are no traces of undue hurry about this volume, which is in every respect equal to that which opened the series. On one or two points there is even some improvement. The staff of contributors is strengthened by the addition of some well-known names. A few unimportant shortcomings in the matter of proportion and arrangement were discernible in the first part; in the present one there is hardly room for criticism on this score. The articles are remarkably level, and it is evident that a careful editorial supervision has been maintained. Here and there, of course, it is possible to find a name treated at greater length than its importance seems to demand. The most conspicuous example, perhaps, is that of the late Walter Bagehot. Mr. R. H. Hutton's essay on Bagehot is interesting, well written, and full of "actuality"; but it is too long and much too elaborate. Bagehot was a man of talent who well deserves to be read and written about; but it cannot be asserted that he fills a very large space in English literature or philosophy. The reader of 'The Dictionary of National Biography' in the twentieth century will probably be somewhat puzzled at finding an elaborate analysis of the personal character of this clever essayist, and will wonder why it should have been deemed necessary to discuss his intellectual qualities in so much detail. The article on Dr. Arnold, again, is one that seems to contain rather more talk than is necessary. The point is just worth noticing, because it is the natural error of all compilers of biographical dictionaries to give undue pro-

minence to the men of their own day and generation. The fault will be readily excused in the case of personages of the first importance; but where men of secondary eminence are concerned the mistake is one to be jealously avoided—at least, in a work which is destined to be numbered among the great reference books of the world.

The most important article in the volume is that on Francis Bacon, which has been entrusted to Prof. S. R. Gardiner and Prof. Fowler. It could hardly have been placed in more competent hands. To narrate in some detail the events of a life so chequered and varied as that of Bacon in the compass of one-and-twenty pages is a task which few men could have accomplished so successfully as Prof. Gardiner. A writer whose mind was less saturated with the history and literature of the period would have found himself embarrassed by the abundance of material at his command. Prof. Gardiner can be brief because he has thoroughly digested all the learning of the subject. His is the brevity that comes from fulness and compression, not from emptiness. He has given such a compact *résumé* of the works of James Spedding as Spedding might himself have written if he were still alive to lend his pen to the service of Mr. Leslie Stephen. New views of Bacon are not to be expected at this time of day, least of all in what professes to be nothing but a concise biographical sketch. But Mr. Gardiner has formed his own opinion of Bacon's character, and he does not fail to reassert it in his article. He lays emphasis on the greatness of Bacon as a thinker and worker in politics. Students of the present generation have for the most part abandoned "the greatest, wisest, meanest of mankind" view of his character. The prevalent idea of Bacon is that he was a man wedded to learning, who strayed into politics by accident, and remained involved in that thankless pursuit against his will and better judgment. We have his own testimony to lend support to this opinion. "Knowing myself," he says, "by inward calling to be fitter to hold a book than to play a part, I have led my life in civil causes, for which I was not very fit by nature, and more unfit by the preoccupation of my mind." But this confession, Prof. Gardiner contends, is not to be taken too literally, or as much more than the natural longing of any man engaged in the slavery of politics for a freer life. There is, indeed, no reason to suppose that Bacon, even after the disastrous close of his public career, regarded his political work as unworthy of his highest powers. Nor can he be accepted as one who failed as conspicuously in politics as he succeeded in philosophy. To a certain extent he failed in both—if it is failure for a man to set himself a programme which he cannot carry out. But Prof. Gardiner insists that the programme in politics, if only it could have been realized, would have transcended in importance that which Bacon drew up for the guidance of himself and the world in the pursuit of knowledge. His theory is briefly summed up in the following sentences:—

"No one to whose mind the history of that half century is present can agree with those numerous writers who speak of Bacon's political

work as inferior to his scientific. He was the one man capable of preventing a catastrophe by anticipating the demands of the age. Humanity would have been at least as much benefited if the civil war, with its attendant evils, could have been made impossible, as it was by the completion of the 'Novum Organum.' Unhappily for Bacon he could publish as much of the 'Novum Organum' as he could find time to write; but he could not procure acceptance for his political ideas. Salisbury and Coke turned a deaf ear to all of them; the House of Commons would take part of them, and James would take another part, whereas it was only in their entirety that they could exercise a healing influence."

Prof. Gardiner's views are not likely to be completely accepted. Bacon's sagacity and acuteness in the theoretical part of politics cannot be suffered to outweigh his practical weakness, his objection to fair and "round" dealing, his want of that peculiar species of power by which a great statesman impresses his own individuality upon men and parties. But whatever may be thought of Mr. Gardiner's generalizations, there can be no doubt as to the ability and judgment with which he has put together the facts of Bacon's life. Nor is Prof. Fowler's account of Bacon's writings less admirable in its way than Prof. Gardiner's biography. We need not complain if it is in large part drawn from the writer's volume in Messrs. Blackwood's series of English philosophers and the introduction to his excellent edition of the 'Novum Organum.' This is one of the easy penalties which Mr. Stephen will have to pay for pressing into his service so large a contingent of specialists. But it is a matter for some regret that all Prof. Fowler does for the inquiring student in the bibliographical note is to refer to his own works and the British Museum Catalogue. The Baconian literature is so vast that a critic may well shrink from the attempt to give a conspectus of it; yet it would have been convenient for many readers, who may not have access to the printed volumes of the Museum Catalogue, if Prof. Fowler had provided them with the names of a few of the most valuable criticisms on Bacon and the Baconian philosophy.

Next in importance to the article on Bacon is that on Anselm. Canon Stephens is the author, and here again the editor is to be congratulated on a fortunate choice. Almost all biographers of Anselm are to some degree hero-worshippers. From William of Malmesbury downwards they have generally agreed that Anselm was a man "penitus sanctus, anxius doctus." Canon Stephens has his full share of the quality, which can be excused (if it stands in need of excuse) on the part of a writer whose study of his subject has been so profound and careful; but his admiration has not prevented him from giving a very fair and judicial narrative, which has the crowning historical merit of enabling us to understand the position of those who were opposed to his hero. The account of Anselm's philosophical theories, as expressed in his three famous tracts, is an able summary of a large and difficult subject. Canon Stephens's essay would be the better if some parts of it were not couched in the peculiar semi-archaic, semi-childish style which Prof. Freeman occasionally adopts.

Besides Anselm and Bacon there are not

many names of the first importance included within the limits of this volume. Among those of the second rank may be mentioned Anson, Arbuthnot, Arthur, Atterbury, and Jane Austen. The article on Miss Austen is by the editor, and contains some admirable literary criticism, expressed with the smallest possible expenditure of words. "Atterbury" is by Canon Overton, and is a solid and careful piece of work. The article on Anson is by Mr. J. K. Laughton, who has written most of the naval biographies, while Mr. H. Morse Stephens has been entrusted with many of the military men. Both soldiers and sailors receive their fair share of attention. In writing of King Arthur Mr. C. F. Kearny has taken pains to distinguish the Arthur who is certainly mythical from the Arthur who is possibly historical. An essay on Arthur is necessarily a discussion of rival theories. Mr. Kearny examines the views of various antiquaries and topographers with knowledge and judgment. Turning to another and very different subject, we find an able and interesting account of Richard Arkwright by Mr. T. F. Henderson, and a learned sketch by Mr. S. L. Lee of that curious and important personage Archie Armstrong, James I.'s jester and favourite. Another life by Mr. Lee is that of Sir Nicholas Bacon, the father of the Chancellor, which contains some valuable matter drawn from manuscript sources.

Very rarely have we noted an article that strikes us as in any degree inadequate or erring on the side of scantiness. The fault is, if anything, the other way. It is rather surprising to find that one of the articles which might have told the reader more than it does is by Prof. Gardiner. The account of Arabella Stuart is less ample than we should have expected it to be. A word or two on the interesting personal character of this unfortunate princess would have been welcome; and it is certainly singular to find no reference to the insanity which overtook her in the last years of her life. Under "Æthelstan" Mr. Grant Allen might have given some estimate of the legal and political position of the grandson of Ælfred, such as Prof. Freeman bestowed on his grandfather in the preceding volume. The general article on the Cornish Arundells would be more in place in a work on genealogy or county history than in a dictionary of biography. Is Mr. Stephen going to have accounts of other ancient or noble families? If not, it may be asked why the Arundells of Cornwall are favoured above their fellows. But on the whole there is little to criticize and much to admire in this volume, which, as we are glad to think, sees Mr. Stephen and his coadjutors fairly afloat on their great venture.

Rhymes à la Mode. By A. Lang. (Kegan Paul, Trench & Co.)

LEARNED as this "so-called nineteenth century" is becoming, a book of verse having the ascidian for one of its heroes can hardly be described as a collection of "Rhymes à la Mode." Of late years the octopus (in a sublimated form) has become one of the poet's properties, but there are not, we suspect, many poets who could say what an ascidian is. The poet is not of an inquiring turn. If he were to trouble himself

about such matters as ascidians—if he were so wasteful of vital force as to vex or delight his soul with the marvels that science is revealing to us about a universe that has stars for sand-grains, and suns and comets for torches—how could he find time to write verses at all? Nature is the most lavish of mothers to the family—the most economical, not to say niggard, to her individual sons and daughters. If the spider, that must even spin his own world from his own bowels, is apt to take egotistical views of the final cause of flies, a spider does not set up to be an entomologist. If the poetry of our time is so entirely outside the scientific thought of our time that it seems, like the over-tight knickerbockers of a growing boy, to be not quite large enough for the limbs of life, a poet is not a tailor. The fact is, then, that the poet who sings the praises of the ascidian, however unpretentious may be the title of his book, is really more ambitious than the author of "Lucifer" or "Paradise Lost." Vondel and Milton went a good way back in quest of a hero, but long before there was war in heaven Mr. Lang's hero lived and flourished, and a very fascinating hero he seems to have always been:—

MAN AND THE ASCIDIAN.

A MORALITY.

"The Ancestor remote of Man,"
Says Darwin, "is th' Ascidian,"
A scanty sort of water-beast
That, ninety million years at least
Before Gorillas came to be,
Went swimming up and down the sea.
Their ancestors the pious praise,
And like to imitate their ways;
How, then, does our first parent live,
What lesson has his life to give?
Th' Ascidian tadpole, young and gay,
Doth Life with one bright eye survey,
His consciousness has easy play.
He's sensitive to grief and pain,
Has tail, and spine, and bears a brain,
And everything that fits the state
Of creatures can vertebrate.
But age comes on; with sudden shock
He sticks his head against a rock!
His tail drops off, his eye drops in,
His brain's absorbed into his skin;
He does not move, nor feel, nor know
The tidal water's ebb and flow,
But still abides, unstirred, alone,
A sucker sticking to a stone.
And we, his children, truly we
In youth are, like the Tadpole, free.
And where we would we blithely go,
Have brains and hearts, and feel and know.
Then Age comes on! To Habit we
Affix ourselves and are not free;
Th' Ascidian's rooted to a rock,
And we are bond-slaves of the clock;
Our rocks are Medicine—Letters—Law,
From these our heads we cannot draw:
Our loves drop off, our hearts drop in,
And daily thicker grows our skin.
Ah, scarce we live, we scarcely know
The wide world's moving ebb and flow,
The clangor currents ring and shock,
But we are rooted to the rock.
And thus at ending of his span,
Blind, deaf, and indolent, does Man
Revert to the Ascidian.

After this there is, of course, nothing of true antiquity left to sing but protoplasm, and Lucretius has already got so near to protoplasm that no one can now handle it without risking a charge of plagiarism. The quarry of the writer of humorous verses has generally been the foibles and whims of civilized man. Mr. Lang flies at higher game. He has discovered what we have often told the poets they would discover—that there is no whim equal to Nature's

own. He has discovered that man cannot compete with Nature as a humourist, for man never invented man. Yet no sooner was man created than he entered into competition as a joker with the very mother who bore him as her crowning joke—that is to say, he set up civilization.

It is a far cry from the ascidian to bookbinding and blue china, yet it is a cry that can be achieved by Mr. Lang. Between the ascidian and blue china, however, there stands Mr. Lang's own especial pet and *protégé*, the savage. It was hardly to be expected that Mr. Lang would leave the cannibal unsung. Already he had proved that there is not much in the way of story-telling that the Greeks ever invented that had not been invented a long while before by Papuan poets and Eskimo story-tellers.

If in Aristophanes there is any one passage which has been generally considered more original than all others, it is the famous bird chorus in the "Aves" in which the birds declare that they and not the gods are the true ancients and the true benefactors of man. But it seems that Aristophanes here proclaims himself to be a more impudent plagiarist of the savage's inventions than even Homer. "This idea recurs," says Mr. Lang, "in almost all savage mythologies, and I have made the savage Bird-gods state their own case." A more brilliant piece of verse than the "Savage Parabasis" it would be difficult to find; but we cannot help here expressing a hope that the noble savage will not be too much petted and spoilt. Mr. Lang on the one hand, and the protecting annexationists on the other, are making too much of him. It is pleasant, no doubt, to see that his day has come round at last, but it is possible for him to be over-protected and over-sung.

After having run "wild" in the "woods" of English fancy, after having enjoyed a kind of picnic life in the neat park that serves for woods to the idyllic countrymen of Rousseau, the noble savage fell with the spread of Darwinism into undeserved disrepute. Denuded of even the picturesque Monbocco tail, he became no better than an anthropoid charlatan. On the one hand the unesthetic Earthman and the unsavoury Australian had exposed sides of his character such as Dryden's hero and Rousseau's saint never dreamed of, and on the other hand he had to compete with the more true and perfect sylvan charms of the real man of the woods as introduced by M. du Chaillu. But the whirligig of time having now set the savage up and the pongo down, we have to remind both the poets and the protectors that between themselves on the one hand and the savage's detractors on the other there is a happy medium.

It was wrong of Col. Fremont to shoot him down for steaks on the Rocky Mountains. It was uncivil of Purchas to abuse the New Guinean as a man-eating sorcerer with whom "divils walke familiarly as companions." And it is pleasant to see a change—pleasant to see the poet exalt his cannibal, so long as he does not exalt him at the expense of others. For instance, there are those equally interesting post-ascidian forms which, though content with a fruit diet, were the ancestors from which the cannibal sprang. Perhaps, however, Mr.

Lang purposely avoided trespassing on the ground of the author of 'Odes to the Anthropoids,' who thus addressed his heroes when at last due honour was awarded them by the British Association:—

O, rare forefather, Burton's high gorilla,
And thou, great monkey-uncle of the trees,
Building with boughs thy villa and green umbrella,
At last ye came: ye took your own degrees.
Scratched was the savage then: the pongo ran
To give the world assurance of a man.

But Mr. Lang's acquaintance with Eskimo and Fuegian modes of thought enables him to look with philosophic eyes upon the modes of thought current in the neighbourhood of Piccadilly and Charing Cross. When he meets the painted van of the socialist newspaper he asks himself whether the editor of that journal really knows what socialism is—whether he ever looked into the ways of those ideal communists the Eskimo and the Fuegians, who tear the gift-blanket into strips so that each member of the commune shall have a useless rag. "Let well alone," says the poet. "The inequalities of London are sad, but they are better than the Fuegian arrangements, which do not even give a blanket to one."

On his way from Dan to Beersheba the poet of this temperament does not take the trouble to pity the man who cries "Tis all barren," but he lingers to admire the landscape himself. There are poets to whom all the world's a stage with a lively show of footlights, and there are poets to whom the world is a city of dreadful night. There is, no doubt, a certain sublimity in being a poet of the latter class; but it must be very uncomfortable, as Mr. Lang seems to think:—

BALLADE OF MIDDLE AGE.

Our youth began with tears and sighs,
With seeking what we could not find
Our verses all were threnodies,
In elegiacs still we whined;
Our ears were deaf, our eyes were blind,
We sought and knew not what we sought.
We marvel, now we look behind:
Life's more amusing than we thought!
Oh, foolish youth, untimely wise!
Oh, phantoms of the sickly mind!
What? not content with seas and skies,
With rainy clouds and southern wind,
With common cares and faces kind,
With pains and joys each morning brought?
Ah, old, and worn, and tired we find
Life's more amusing than we thought!
Though youth "turns spectre-thin and dies,"
To mourn for youth we're not inclined;
We set our souls on salmon flies,
We whistle where we once repined.
Confound the woes of human-kind!
By Heaven we're "well deceived," I wot;
Who hum, contented or resigned,
"Life's more amusing than we thought!"

Envoy.

O nata mecum, worn and lined
Our faces show, but that is naught;
Our hearts are young 'neath wrinkled rind:
Life's more amusing than we thought!

Perhaps, however, this mood may be carried too far. The great danger to the poet in writing society verses lies in this, that his genius may become subdued to the familiar style, "like the dyer's hand."

With regard to the serious poetry in this volume, the most important is 'The Fortunate Islands,' a suggestive rendering of Lucian's famous fancies, and a very lovely poem Mr. Lang has written. The sonnets are all exceedingly fine. The one on 'Homeric Unity' will show how earnest are Mr. Lang's

views upon one of the most important questions in criticism.

It would, however, not be easy to say what are Mr. Lang's real capabilities as a poet without the evidence of his fine poem 'Helen of Troy.' Even so accomplished a writer of worldly verse as Horace is perpetually showing us that the worldly way of looking upon human life is not a permanent temper with him, but only a temporary mood—in a word, that as a poet he takes himself seriously; for no one knew better than did Horace how important a part earnestness takes in all true poetic effects. In the serious poetry in this volume there is a kind of repression. Those who have seen the late Mr. Sothern in a serious part will remember how his best effects were spoilt by his dread of the stalls—his fear of "letting himself go." If a poet is crippled in the same way, if he is scared by the cynicism of the stalls, he may comfort himself by reflecting that the people in the stalls would have sneered at the sublimities of Aeschylus and the passion of Sappho.

With regard to the translations, these sometimes seem to suffer very seriously from the metrical form adopted. Indeed, there could be no more striking instance of the way in which metrical form governs poetic style than the translation in triplets after Moschus. What strikes us in the original is nobledignity mixed with sadness—qualities which triplets cannot carry.

Sketches in Spain from Nature, Art, and Life.
By John Lomas. (Edinburgh, Black.)

THE majority of recent works on Spain suffer from the defect of merely relating the personal experiences of their writers while journeying over the familiar main routes, and adding paraphrases of guide-book descriptions of Madrid, Seville, and Granada. To this kind of compilation Mr. Lomas's book forms an agreeable exception; for, although the author conducts his readers along the highway, he has the discretion to dwell as little as possible upon hackneyed scenes, and he dilates upon objects of interest which lie apart from the beaten track. Another recommendation is that his book is accompanied by an excellent map.

From San Sebastian Mr. Lomas diverges to the right in order to visit Azpeitia, the birthplace of San Ignacio Loyola and the Society of Jesus. He does justice to the beauties of the valley of the rapid Urola, and dwells just long enough on the huge pile of buildings which to some extent mars the landscape. At Burgos he cannot, of course, avoid saying something about the cathedral; but he soon takes his readers off to San Pedro de Cardeña, the burial-place of the Cid, and, traditionally, of the hardly less famous Babieca, his friend and charger. By the way, Mr. Lomas appears to have been misled by what he erroneously supposes to be a feminine termination, and speaks of Babieca as "she"; but that noble animal was emphatically a stallion. Of this he will find ample proof in the 'Romancero del Cid.'

Valladolid, on the main line, certainly deserves a visit, as having been the ancient capital of Spain and for the sake of the richly carved front of the church of San Pablo, and, in our opinion, the more interesting

patio of San Gregorio. From the railway junction at Medina del Campo, Mr. Lomas turns off on the right to Zamora "la bien cercada," on the Duero, which San Fernando gave to his daughter Doña Urraca, and which her brother, King Sancho, attempted to take from her, meeting his death before its walls through the treachery of Dolfo Vellido. It would be difficult to find in the history of chivalry more stirring incidents than the *reto*, or challenge, of Zamora by the Castilian champion Diego Ordóñez de Lara, and the devotion of the veteran Arias Gonzalo, who successively sent four of his sons to death, in order to purge his native city from the imputation of having been privy to the traitor's crime. The situation of the old city is extremely picturesque, and the place repays a visit in spite of the roughness of the accommodation to be found there. The same may be said of Salamanca, which is capitally described by Mr. Lomas, who, we fancy, prefers it on the whole to Zamora: we do not.

To Avila and its noble churches the author devotes an entire chapter, giving the best description since the time of Ford. Equally graphic is his account of the seldom-visited Segovia and the wild gorge of the Eresma; and his remarks upon La Granja, at the foot of the Guadarrama range, with the snowy Peñalara towering above the pine forests, may induce future tourists to visit that region. We doubt, however, if there is a better bit of writing in the whole of this excellent book than the description of Toledo, a city to which the ordinary tourist only devotes the time between the arrival of the train at eleven—when punctual—and its departure at five in the afternoon, although a week would be all too little for a place which epitomizes the arts and religions of the races which dominated the world for little short of two thousand years. As it is evident that Mr. Lomas really loves Spain and her legends, we venture to call his attention to one by the poet Zorrilla, entitled 'A buen Juez mejor Testigo,' narrating how the celebrated Cristo de la Vega, outside Toledo, when appealed to by a lady in witness of her honour, detached the right hand from the cross, and bore testimony to the truth of her assertion. It is unnecessary to dwell on the chapters on the cities of Andalucia, for of these it is difficult to say much that is new. From Granada the author appears to have gone to Valencia by way of Jaen and Alcazar de San Juan; but, knowing as we do both routes and their drawbacks, we think he would have done better to make his way from Granada, through Baza and Lorca, to Murcia—simply unrivalled for costume; thence by Orihuela, through the famous palm groves of Elche, to Alicante; and so to the City of the Cid.

He next takes us to Tarragona and Barcelona; and we thoroughly agree with his remarks on the merits of Catalan architecture, which have been comparatively ignored by writers of guide-books and their servile followers. Turning westward, and visiting the wonderful isolated mass of Montserrat, the author's route descends the valley of the Ebro, passing Lerida, Zaragoza, and Tudela, to the railway junction at Miranda on the main line. Again he entered the Basque provinces, and, touching at

Bilbao, took the coast road, by diligence, to Santander, and to the curious old city of Oviedo. The Asturian range, separating the country of the Maragatos from Leon, is now pierced by a railway rivaling that of the St. Gothard, and the terrors of the Paso de Pajares, at the foot of which we well remember being snowed up one stormy March, are now things of the past. And so to Leon and Santiago, with which the book concludes. Would that there were more works of the kind, written in the same friendly, philosophical, and uncomplaining spirit! If there be a fault, it is that the last two chapters are briefer than we could wish, seeing that they treat of a most interesting country respecting which no modern guide-book gives any trustworthy information. The author's experience is evidently recent; his powers of observation are considerable; why, then, should he not supply a want, and give us a book—not too heavy for a knapsack—on the north-west of Spain?

William Tyndale's Five Books of Moses called the Pentateuch. Being a Verbatim Reprint of the Edition of MCCCCXXX. By the Rev. J. I. Mombert, D.D. (Bagster & Sons.)

(First Notice.)

LOVERS of the English Bible and students of the English language are at last enabled to possess Tyndale's Pentateuch, which is not only the earliest translation of any portion of the Hebrew Scriptures into English, but is substantially the basis of the Authorized Version. Its importance will be appreciated when it is borne in mind that, as far as is known at present, only one perfect copy exists of the volume, that in the Grenville Library, and that there are only about four or five imperfect copies in and out of Europe. Dr. Mombert has attempted more than a simple reprint. He has prefixed prolegomena which discuss the life of Tyndale, the qualifications of the martyr to translate the Scriptures from the Greek and Hebrew, the literary aids of which he might have availed himself, his other writings, &c. Dr. Mombert, moreover, supplies chapters on the bibliography of the Pentateuch, and the plan which he has adopted to secure an accurate text. Besides other indexes and collations, the editor gives a list of words and phrases obsolete or obsolescent, and of words still current, but differing in their meaning and spelling, &c. He has also prefixed "a photo-engraving" of the only known autograph letter by Tyndale, written in his prison cell of Vilvorde in the winter of 1535, and supplies a transcript of it with an English translation. But whilst he duly acknowledges his obligations to Mr. Francis Fry for the photograph, he fails to mention that Mr. Fry had himself published it with an English translation four years earlier, and that the plain Latin of it and the English translation were given by the Rev. R. Demaus in his excellent treatise entitled 'Wm. Tyndale, a Biography.'

It would require many columns to follow Dr. Mombert in the historical, philological, exegetical, and bibliographical questions which he has discussed. Suffice it to say that when he differs from his predecessors,

whose materials he has very fully used, he is generally mistaken, and when he volunteers to conduct an independent argument on bibliographical and philological data, he sails without a compass.

Tyndale's Pentateuch raises two important questions, which still await solution. The first is the peculiarity of its type as well as its place of printing, and the second is whether it is an independent translation made directly from the original Hebrew or a secondary version. Dr. Mombert has, indeed, delivered his verdict on both points; but, as we shall show in the sequel, he has pronounced upon the first question contrary to evidence, and decided the second without possessing the necessary qualifications. Following the bad example of his predecessors of the same school, he upbraids those who hold different opinions with writing upon the subject without having even seen the unique original. We may, therefore, at once state that, through the courtesy of Mr. Bullen, we have been enabled to collate the book for this review. The details here given are the result of a minute examination of the very copy in respect to which Dr. Mombert taunts those who write about it.

Its piebald appearance, which is not reproduced in Dr. Mombert's reprint, is the first thing that strikes the bibliographer when looking at the original edition of Tyndale's Pentateuch. Genesis is printed in the customary black letter of the period, Exodus and Leviticus are in roman letters, Numbers is in the same black letter as Genesis, and Deuteronomy again is in the same roman type as Exodus and Leviticus. It will thus be seen that the first and fourth books are in one kind of type identically the same, whilst the second, third, and fifth books are in another kind of type, also identically the same. But though Genesis alone has the colophon "Empranted at Malborow in the lan de Hesse, by me Hans Luft | the yere of our Lord m cccccxxx the xvij | dayes of Janu | arij," it is perfectly certain that all the five books proceeded from the same press. This is evident from the following facts: (1) All the seven ornamental title-pages—viz., the first before "W. T. to the Reader," together with a prologue consisting of fifteen pages, and beginning the epistle in black letter on the reverse; the second, after "a prologue," also of fifteen pages, and before Exodus, with a blank reverse; the two titles to Leviticus, one before "W. T. A prologue," also consisting of fifteen pages, and beginning the Prologue on the reverse, and the other before Leviticus itself, with a blank reverse; the two titles to Numbers, one before "W. T. A Prologue," consisting of nineteen pages, and beginning the Prologue on the reverse, and the other before Numbers itself, with a blank reverse; and the title to the Prologue to Deuteronomy, consisting of seven pages, and beginning the Prologue on the reverse—are exactly identical; (2) though Genesis is in black letter and Exodus and Leviticus are in roman, yet what is technically called the form is so arranged that the preliminary matter occupies exactly fifteen pages, or eight leaves, the epistle or prologue in each case beginning on the reverse of the title; (3) the same form is also to be found in the text of all the five books; and (4) the water-mark

and the wire-lines in the paper are the same. For a striking illustration of this fact the reader is referred to Exodus xxv., fol. xvi, and Numbers xxv., fol. xlvi. Though the latter is in black letter and the former in roman, yet the water-mark is the same. In this part of the investigation we have to acknowledge material help from Mr. Graves, of the British Museum, whose authority in these matters is too well known to require commendation. It is therefore to be hoped that the opinion held by Anderson and others, that the two books in black letter were printed in one place, and that the three books in roman type proceeded from another printing establishment in a different town, will now be discarded.

Superficial as the reasons are for doubting that the whole of Tyndale's Pentateuch proceeded from the same press, there is no reason for questioning the place where it was printed. The colophon to Genesis, as we have seen, distinctly states that it was printed at Malborow (=Marburg), in Hesse, by Hans Luft. This statement, issued by Tyndale himself, has hitherto been accepted. Dr. Mombert, however, maintains that the notices found in catalogues, histories, and encyclopedias require to be corrected, and that Malborow is a pseudonym deliberately chosen by Tyndale to mislead his pursuers, and designates no other place than Wittenberg, where Luther lived.

The evidence which Dr. Mombert adduces is that Hans Luft, the celebrated printer of Luther's "Testament and Bible," lived and printed at Wittenberg; that "Prof. Dr. Julius Caesar," in a letter to Dr. Mombert, declares "Hans Luft never lived and never had a printing press at Marburg"; that Tyndale employed the pseudonym Malborow to mislead his pursuers; and that Hans Luft, who was intensely interested in and greatly sympathized with the movement of the Reformation, deliberately substituted Marburg for Wittenberg in the colophon to conceal Tyndale's whereabouts. Moreover, Dr. Mombert declares

"that Tyndale and Rogers made use of the Chaldee paraphrase, which, as far as I have been able to learn, existed down to the date of the preparation of Tyndale's Pentateuch only in costly folio editions of the Hebrew Bible. Wherever Tyndale kept concealed he must have had access to one or other of the works mentioned in 'Helps used by Tyndale,' and in this respect again Wittenberg seems to meet the requirements of the case."

It would be difficult to crowd a greater number of errors into so small a space. Hans Luft was not the printer of Luther's Testament. Melchior Lotther, jun., who boldly espoused the cause of the Reformation, and who rendered such material services to Luther, printed both the September and December issues of the Testament (1522). He continued to print the most important works of Luther up to 1525. When he returned to Leipzig to conduct there his father's printing establishment, his brother, Michael Lotther, continued to print the great Reformer's works up to 1529. It was Melchior Lotther who printed the first editions of the first part of Luther's translation of the Old Testament, containing the Pentateuch (Wittenberg, 1523); the second part, containing Joshua,

Judges, Samuel, and Kings, in 1524; and the third part, containing Job, Psalms, Proverbs, Ecclesiastes, and the Song of Songs, also in 1524; and it was only the fourth part, containing the Prophets, viz., Isaiah, Jeremiah, Ezekiel, and the Minor Prophets, which Hans Luft published in 1532. Indeed, till 1530 Hans Luft only shared Luther's printing with several other printers at Wittenberg, viz., Georg Rhaw, Peter Seitz, Nicolaus Schirlentz, and others, and it was important for him to supplement his income by seeking employment for a portion of his itinerant press elsewhere. This he did in accordance with the custom common in those days, and established a temporary press at Marburg, where some of the most distinguished Reformers had found an asylum, and where the university newly created in the interest of the Reformation furnished employment for printers. Hence we find no fewer than four other printers who had well-known printing establishments elsewhere sending their presses to Marburg. Johannes Loersfeld, who printed at Erfurt, also printed at Marburg in 1527; Franciscus Rhodus printed at Hamburg and at Marburg 1529-1536; Eucharius Cervicornus, or Hirschhorn, the well-known printer at Cologne, had a branch establishment at Marburg (1517-1536); and Christian Egenolff, whose famous printing office was fixed at Frankfort (1529-1550), had one branch establishment in Strassburg (1529-35) and another in Marburg (1532-43). Dr. Mombert will probably be surprised to hear that Egenolff, the famous Frankfort printer, not only printed Eobanus's 'Familiar Epistles' in Marburg, but that he describes it on the title-page "Marpurgi, Hesorum," which surely corresponds to the colophon "Malborow in the land of Hesse," and not "Marburg on the Lahn."

As for Prof. Julius Caesar's assertion that Hans Luft never had a printing press at Marburg, and that Tyndale adopted the name as a pseudonym, probably for the purpose of concealing the true place of printing, we have only to remark that Brightwell's (*i.e.*, Frith's) 'Revelation of Antichrist' (1529) is not only printed with the same black-letter type as Genesis and Numbers, but has the same colophon (Brit. Mus. press mark C. 37, b. 51); that 'A compendious olde treatise, shewyng howe that we ought to haue y^e scripture in Englysshe,' is also printed in exactly the same type, and has the colophon "Emprented at Marlborow in the lade of Hessen by me Hans Luft, in the yers of owre lorde MCCCC and xxx." (Brit. Mus. press mark C. 25, d. 16); that another copy of it, though set up differently and forming a continuation of 'A proper dyaloge,' &c., has exactly the same colophon, only that the name of the place is spelled "Marborow" (Brit. Mus., C. 37, a. 28. 5) instead of "Marlborrow"; and that the 'Examinatyon of Anne Askewe, lateley martyred in Smythefelde by the Romish popes vpholders, with the Elucydacyon of Johan Bale,' which is set up in two different types, the smaller of which is the same as Genesis and Numbers, has the colophon "Imprented at Marpurg in the lade of Hessen, 16 die Januarii anno 1.5.4.7" (Brit. Mus., C. 21, a. 4). It will thus be seen that this designation exactly agrees with the one given in Egenolff's book, and that "Marpurg in the lade of Hessen" is

the same as "Malborow" or "Marlborrow in the lade of Hesse." Besides, it does not seem to have occurred to Dr. Mombert nor to Prof. Caesar that if this colophon had been designed to conceal the real place of printing the device was most transparent. To give a false name to the place, and to leave the real name of the printer, whose printing establishment at Wittenberg was as well known in England as in Germany, was in fact to proclaim the place of printing. To be effective the pseudonym should have been used for the name of the celebrated printer and not for the place, or for both.

The additional argument that the Chaldee paraphrase down to the date of the preparation of Tyndale's Pentateuch existed only in costly folio editions of the Hebrew Bible, and that this, too, points to Tyndale's printing in Wittenberg, where such costly volumes would be found, evinces the same ignorance. In 1527, that is, nearly three years before the appearance of Tyndale's Pentateuch, Bomberg in Venice published a beautiful edition of the Pentateuch, with the Hebrew and Chaldee on opposite pages, in 12mo., not much larger in form than Tyndale's English Pentateuch. Besides, why should the University of Marburg not have possessed a Hebrew Bible with the Chaldee, or the Complutensian Polyglot, in which the Chaldee is accompanied by a Latin translation in parallel columns, as well as the Wittenberg Library? This is only one of the many mistakes which Dr. Mombert commits when he deals with bibliography.

In his catalogue of the probable "Helps used by Tyndale" Dr. Mombert mentions works which he can never have seen. Hence he says Reuchlin's 'Hebrew Lexicon and Grammar,' which was published in 1506, is in 4to., whereas it is in folio. His list of Hebrew Bibles is one of the most remarkable specimens of bibliography we have ever seen, and we give it here *in extenso*:

"Of Hebrew Bibles:

"Biblia hebr. integra cum punctis et accentibus, auctoritate et consilio Josue Salomonis fil. Israëlis Nathanis per Abraham fil. Chajim finita Soncini die II. mensis Jiar a. 248 (1488), in-folio. — Biblia hebr. integra cum punctis et accentibus, Brescia, Gersom fil. Mosis, 295 (1494), in-8. — Biblia Sacra Hebreorum cum Masora et Targum Onkelosi in Pentateuchum, &c., Venetiis, typis Dan. Bomberg. 5278 (1517), 4 vv. in-folio, 2d. ed. with Abenesra in Pent., &c., Venet. 5285, 86 (1525. 26), 4 vv. in-folio. — Pentateuchus hebraicus c. Targum Onkel. et Comment. R. Sal. Jarchi. In fine subscriptio R. Joseph Cajim correctoris: Absolutum opus hoc perfectum feria VI. die V. mensis Adar primi anno 242, a creatone mundi (1482) ibi Bononiæ per Abraham Ben Chajim Pisaurensem, impensis Ios. Chajim Ben Aaron Argentoratensis. Char. textus quadratus cum punctis et accentibus, Targum et Comment. char. rabb. minore. — Pentateuchus hebraicus absque punctis cum Chaldaica paraphrasi Onkelosi et commentatorio Jarchi ^{תנ"ז}, videlicet, uti creditur in Insula Sore anno CCL. Christi MCCCCXC, in-folio. — Biblia Sacra Polyglotta, &c., studio, opera, et Impensis Cardinali Francisci Ximenes de Cisneros. Compluti, 1514, 15, 17, 6 vv. in-folio. — Biblia Hebraica Pisauri MCCCCXCV sine punctis in-folio and 4 et cum punctis in-8."

It is difficult to comment on this catalogue with the ordinary courtesy due to honest writers. Any one who reads this list will naturally conclude that it exhibits the Latin description of the respective books which is

sometimes given by the editors or authors together with the Hebrew title. Now nearly all the above-named Hebrew Bibles have not only no Latin, but not even a Hebrew title-page, and they are, moreover, ignorantly described, as will be seen from the following analysis of the list. The Bible dated 1488, which stands first in the list, is the *editio princeps* of the entire Hebrew Scriptures, and only three or four copies of it are known. It has neither a Hebrew nor Latin title-page. The text begins on the verso of folio 1, whilst the recto is blank; and the only indication of the place and date of printing is given in the colophon at the end of Deuteronomy (Brit. Mus., C. 50, c. 3). The second Bible, too (1494), is without any title-page, and the date does not appear in ordinary form either in numerical figures or written at length, but in the following chronogram on the last leaf of the Bible, שנות חמשה אלף ומאתיים וארבעים ותשעים לברית ^{תנ"ז}, in the year "to accomplish a vow" (Levit. xxii. 21), where the last word is נdry, *i.e.*, 254 (=1494), and not 295. Besides, if 248 of the Jewish era correspond to 1488 of the Christian era, as Dr. Mombert himself states on the first Bible he mentions, surely 295 answers to 1535, and not to 1494. Equally erroneous is Dr. Mombert's description of the Bible which stands third in his list. It is the rare first Rabbinic Bible edited by Felix Pratensis, and though the first volume has a title-page, the date appears on the title to the fourth volume, where it is expressly stated בשנת רע"ח ל'פ"ה ^{תנ"ז}. "in the year 278 according to the short era," *i.e.*, 1517, and not 5278, as Dr. Mombert states, which is the longer era. More incorrect still is his description of the Bible which stands fourth in the list. This is not a second edition of the 1517 Bomberg Bible, but is an entirely different work. It is the celebrated Bible which, for the first time, gives the Massoretic Corpus edited by Jacob O. Chajim. Moreover, the date, which is given on the title-page to the second volume, is בשנת רע"ח ל'פ"ה ^{תנ"ז}, "in the year 285 according to the short era," *i.e.*, 1524-1525, and not "5285, 86 (1525, 26)," which is the longer era and a year later. The Pentateuch which stands fifth in the list is the well-known, but extremely rare first edition of the Pentateuch. It has no title-page, and the date and place of printing are given at the end written out in full, as follows: שנות חמישה אלף ומאתיים וארבעים ותשעים לברית ^{תנ"ז}. "עלם בה בולוניא," "in the year five thousand two hundred and forty-two of the creation of the world here at Bologna." Dr. Mombert's statement, therefore, "anno 242 a creatone [?] mundi," is not only against the plain language of the colophon, but his remark "Comment. R. Sal. Jarchi" repeats the vulgar mistake of calling *Rashi* by the name of "Jarchi," which has been exposed over and over again. Besides, had Dr. Mombert seen this edition he would have observed that the editor calls him ^{תנ"ז} = *Rashi*. More unfortunate still is Dr. Mombert in his description of the sixth book in his list. This is the extremely rare second edition of the Pentateuch (Brit. Mus., C. 50, c. 14), which was printed at ^{תנ"ז} = *Izar* or *Hijar* in Aragon. This book, too, has no title-page, and the date is not given in numerals, but in a double chronogram. The first chronogram consists of the beau-

tiful prayer, "שנה קומ' אורי צ'בָנָה", "in the year Arise, shine, for it is come" (Isaiah lx. 1), where the pointed words numerically represent 250—1490. The second chronogram, נ' שָׁנָה נָהָר, "the year thereof is Light," signifies that the expression "Light" is 250 in numerical value. It will be seen that this second chronogram is made up of the synonym נ', light, because נ' is, light, is designedly omitted in the Isaiah passage of the first chronogram. Dr. Mombert also repeats here the ignorant designation of "Jarchi" for Rashi. Whatever excuses might be made for Dr. Mombert on the charitable supposition that he could not decipher the Hebrew colophons, there is no excuse whatever for him in erroneously describing the Complutensian Polyglot, which has a Latin title-page, not 'Biblia Sacra Polyglotta,' &c., but 'Vetus testamentū multiplici lingua nūc primo impressum.' Neither the cardinal's name nor the date is given on the title-page. The most amusing mistake, however, Dr. Mombert reserves for the last authority on his list. The three volumes which constitute Nos. 8, 9, and 10 in the supposed "Helps used by Tyndale," Dr. Mombert tells us, are "Biblia Hebraica Pisauri MCCCCXCV sine punctis in-folio and 4 et cun punctis in-8." If this means anything, it denotes that in 1494 no fewer than three different editions of the Hebrew Bible, in three different sizes, appeared in Pesaro—one in folio and one in quarto without vowel-points, and one in octavo with vowel-points. No such folio and quarto editions of 1494 are known, and the octavo is actually the Brescia volume which Dr. Mombert has already blunderingly mentioned as No. 2 in his list.

After such an exhibition Hebrew scholars will not be inclined to attach much weight to Dr. Mombert's assertion that Tyndale made his translation direct from the Hebrew, nor will those be dismayed whom he abuses because they maintain that Tyndale was materially indebted to Luther's version.

De Paris au Tonkin. Par Paul Bourde, Correspondant du *Temps*. (Paris, Calmann Lévy.)

THESE notes are written in the clear, pleasant, and incisive style of the better class of French correspondent. If the sentiment attracts as much by the grace of diction as by depth or originality, it at all events combines very agreeably with the writer's shrewd observation and description of people and things and events.

Like a true Frenchman, he is "importuné de ne plus rencontrer que des pays anglais depuis Port-Saïd"; he is struck, however, by the *pax Britannica* which has been established "sur trois mille lieues de côté," and if, as he admits, this peace is a reality and a vast advance on the conditions it has replaced, we need not be too much hurt if—proceeding on a very doubtful premise—he finds it "founded on injustice." M.

Bourde accompanied the army in Tonquin, and was present at the taking of Bac-Ninh and Sontay. Among the points which most impressed him were the careful cultivation and the vast amount of labour and skill which had created a system so complete and so well adapted to its purpose. But from the point of view of the marching soldier

the physical aspect of the country, as M. Bourde forcibly describes it, is far from attractive, and if utilized by an enemy worthy the name, the difficulties it presents would make it almost impregnable. Rain and fog were incessant, and everywhere "une couche savonneuse, glissante et traîtresse comme le pire des verglas recouvre les étroites chaussées de terre glaise. Impossible de s'y tenir en équilibre; et, si l'on ne se tient pas en équilibre, à droite et à gauche, c'est la riziére inondée avec ses gouffres sournois. Les coulis, vêtus d'une guenille jetée sur l'épaule, ont passé, eux aussi, la nuit dans la boue..... Pauvre bétail humain, tremblant de misère, la face abrutie, les bras gourds, ils vont se réatteler aux cordes et aux brancards. Les artilleurs se mêlent à eux, et on recommande à traîner les canons. Souvent le chemin n'a pas les soixante centimètres nécessaires pour l'usage des deux roues; alors soldats et coulis descendant dans la riziére et pataugent dans l'eau pour en porter une, tandis que l'autre continue à tourner. Plus loin, le sentier manque brusquement; il plonge dans une fondrière; pas un brin de bois à plusieurs kilomètres à la ronde pour essayer d'un pont..... Les officiers, héroïques à leur façon, mettent la main aux roues pour rendre le courage à leurs hommes. Et les soldats, ayant conscience que ce qu'ils font est quelque chose de surhumain, ne frappent point sur les coulis attelés comme eux aux bricoles, ils les excitent au contraire par des cris amicaux, en compagnons qu'il serait injuste d'assimiler aux bêtes de somme. La grandeur de la peine qu'ils partagent les rend bons; loin de s'irriter, ils s'attendrissent.—Allons! allons! ma pauvre vieille! Pousse, ou nous ne sortirons jamais de ton... n... de D... de pays!"

The human obstacles were much less formidable; a basket of stones hung up near the door, a few spears, and a bamboo fence form the armoury of a village. And the defences of Bac-Ninh were only more formidable in appearance:—

"On déjeune à Chi, en face de l'ennemi qui est en vue. Les cinq hautes pelées de Truong Son ne sont plus séparées de nous que par une grande riziére; les ouvrages qui les couronnent ont, dans le lointain, une silhouette formidable. Au pied et sur les flancs des collines, d'innombrables étendards sont alignés, avec des hampe très hautes et des flammes démesurées, comme s'ils appartenient à des légions de géants. Le vent les remue et ils font de grandes tâches pourpres, blanches, vertes, bleues qui dansent. La couleur varie suivant le corps auquel ils appartiennent et peut-être aussi suivant la fantaisie des mandarins, car le drapeau n'est pas pour eux un insigne d'honneur à la conservation duquel on se dévoue jusqu'à la mort, mais un objet de parade, un trompe-l'œil pour abuser l'ennemi et lui faire peur..... L'artillerie commence par canonnailler les pavillons plantés en bas de la première colline dont on va d'abord s'emparer; aussitôt ces pavillons s'abattent, ils disparaissent par enchantement..... Une si faible résistance cache-t-elle un piège? Il y a un moment d'angoisse solennelle, lorsque nos soldats, couronnant la colline, se trouvent à bout portant de la redoute. Elle n'a rien dit encore, cette redoute. Ne va-t-elle pas tonner? Allons, elle reste muette. Ce n'est qu'un mur en motte de terre, façade faite pour effrayer de loin, derrière laquelle il n'y a jamais eu d'artillerie, et derrière laquelle il n'y a déjà plus de défenseurs."

On leaving Bac-Ninh the French met all the neighbouring population flocking in to plunder the houses of their own countrymen. Very little pillaging, the writer says, was done by the troops, only where a German would have carried off a clock the Frenchman's souvenir de prédilection seems to be an enemy's pigtail. The troops referred

to above were, of course, mainly Chinese. Of the Tonquineses themselves, both physically and morally, the author draws, it must be admitted, very unlovely, though we doubt not faithful, portraits. The ugliness which in native pictures we have hitherto looked on as fantastic caricature is, he says, absolutely realistic. The women he describes as less unpleasing than the men, "tant qu'elles ferment la bouche," but failing this, the blackened teeth,

"ce charbon remplaçant des perles, ces ténèbres où l'on ne distingue rien qu'une sorte de grand trou béant au lieu des éclairs de la naere entre deux lèvres roses, ce rire noir, mettent la sympathie en fuite et creusent entre les deux races un abîme qui me paraît infranchissable à l'amour."

And in discussing their moral qualities this generally tolerant and considerate critic for once loses patience:—

"Cette absence d'énergie fatigue même à la longue. On la retrouve partout qui saute aux yeux: dans les visages, où rien de malé ne paraît; dans les vêtements de coupes féminines, aux plis pauvres et étriqués; dans les gestes, où toujours se sent quelque chose de la crainte installée en permanence au fond de l'âme; dans l'histoire, qui est celle d'un éternel esclavage; dans les mœurs, empreintes d'un humiliant servilisme. Les sentiments qui constituent pour nous la noblesse humaine et qui ont inspiré nos héros sont étrangers à cette foule, et, quand je l'ai trop longtemps observée, je me débarbouille la vue à regarder un de nos officiers qui passe, fièrement campé sur sa selle, la moustache retroussée, le sabre battant sur la cuisse."

In adopting the view officially taken by his countrymen of the relations hitherto subsisting between Tonquin and China, the author asserts the connexion to have been of a very much slighter character than that attributed to it by such authorities as General Mesny, writing from a more thorough study of the question. It may be also that the writer's speculations, plausible as they are, do not accurately interpret the inner mind of the Chinese on this and other grave subjects. He is perhaps on safer ground when he affirms that if one of the two combatants, France and China, were to destroy the other, the victors would not know what they had destroyed.

But to descend to the daily life of the people: this, according to the author, is so simple and so amusingly public that the observant traveller has exceptional opportunities. Living is cheap, for the mud everywhere teems with life, and the people are nearly omnivorous.

"Sans cesse les indigènes sont occupés à passer cette grasse vase nourricière et fourmillante à travers leurs filets pour en recueillir à peu près indistinctement tout ce qui remue, nage, rampe ou se terre dans la boue."

There is much interest in what he tells us concerning the artistic work produced, the difficulties with which such production has to contend, and the artistic tendencies and prospects of these people. The weak point of Tonquinese art, he says, is its colouring, which he thus comments on:—

"Je ne sais s'il naîtra jamais de grands coloristes sur les bords du fleuve Rouge: un ciel si souvent terni de brumes et de pluies, un paysage monochrome avec l'éternelle riziére et l'éternel bambou, des eaux troubles et opaques, une terre rougeâtre qui salit tout de son ton neutre, une race qui a pris l'habitude des vêtements sombres; l'éducation de l'œil est bien difficile dans un tel milieu."

The sound advice which the writer gives as to guiding and developing native artistic talent may be profitably studied and applied *mutatis mutandis*—by those with whom it lies to develop the indigenous art productions of India. The gist of the advice lies in the following sentence:—

"*Notre dessin est parfaitement impenetrable aux malheureux auxquels nous pretendons l'apprendre. Pour instruire des jaunes, c'est à des jaunes qu'il faut s'adresser, aux maîtres incomparables de cette grande division de la famille humaine, aux Japonais.*"

Some practical suggestions as to the future administration of the country are, we may add, conceived in a similar spirit.

NOVELS OF THE WEEK.

Primus in Indis. By M. J. Colquhoun. 2 vols. (Chapman & Hall.)

Victa Victrix; or, a Shrug—a Hum—a Ha!

By Austen Pember. 3 vols. (Maxwell.)

Trajan. By H. F. Keenan. (Cassell & Co.)

Doing and Undoing. By Mary Chichele.

(Kegan Paul, Trench & Co.)

Mr. COLQUHOUN's title suggests a life of adventure in the 39th Regiment, which bears the words "Primus in Indis" on its colours, in acknowledgment of the part which that fine corps—originally known as Adlerkron's—played in Clive's campaign of 1756-7. As a matter of fact the hero passes only a few uneventful years in the 39th. The son of a Gloucestershire squire, Nevill Ravens-thorpe becomes a Jacobite, is presented to Prince Charles Edward when the latter visits London in 1751, is a year or two later suspected by the Government, and is arrested, but escapes, enlists in Adlerkron's regiment for the purpose of concealment, goes to India, and, after exciting adventures, attracts the notice of Clive, who gives him a commission in the Company's service, in which he rises to high rank. The state of county society in the middle of the eighteenth century is well described, or rather skilfully displayed in an incidental manner. The author is less successful in his attempt to illustrate the virulence of political feeling at that period. The hero is held up to admiration as a man of noble mind and good heart, yet he calmly blows up his own house, in which he is kept a prisoner by a detachment of soldiers, without any compunction for the fate of his guard. The description of life in Calcutta in 1756 is lifelike, and the little touches introduced in the course of the narrative would seem to show that the relations between Europeans and natives were much more cordial then than they were a century later. There is not much plot in the story; but there is a sufficiency of love to sweeten it and please those who crave for romance. Taken as a whole it is a good sample of the historic-military novel. As to the illustrations of the colours by which the book is enriched, their accuracy and artistic merit are indisputable.

Mr. Pember's book will not please everybody, and perhaps he may be satisfied if it pleases a select few. He has done his best, apparently, to make the few very select, first by an affected title with little meaning in it, and next by eccentricities of style and clumsy verbiage. Long words like "transmogrified," and made-up epithets like "happy-go-lucky-go-miserable-to-the-dogs-

and-worms," are not pungent, nor does it display much command of language to write of a listener as an "auditor," or to describe a man within three lines as "an ugly specimen of the Hercules type" and "no type of beauty," or to call a mare "a big feminine." It might appear strange, if it were not a matter of common observation, that when a man has a story worth telling, as Mr. Pember has, he should use any but the simplest and most natural words in which to clothe his thoughts, and search laboriously for high-sounding synonyms and periphrases, and strain after perpetual smartness. The lash of 'Victa Victrix' falls very heavily upon the so-called society journals, to which Mr. Pember devotes a good deal of indignation. His book has some measure of dramatic power, with much humour and tenderness, but unfortunately the end is its least artistic part.

'Trajan' is the work of a clever and successful American journalist, a fact which might be discovered without the help of the puff with which the book is issued. It may or may not be interesting to know that the author is "a short smooth-faced man, with prominent forehead, over which black hair, just turning gray, hangs in bangs"; but it is something not very much less than an impertinence to submit a book for criticism along with such a matter of prejudice as the opinion of Mr. Howells that 'Trajan' is "the best book he has read for many years." We are sorry for Mr. Howells, unless—as is not impossible—he has a peculiar liking for dull books. 'Trajan' is very hard reading. The characters and incidents are multifarious and perplexing, and are not sufficiently clearly connected to constitute a story with any unity of interest. Its chief point of novelty is that it introduces living persons, not merely as picturesque figures to fill a scene, but as actors and speakers. The Empress Eugénie is treated better than Prince Bismarck, who is spoken of in a way hitherto unknown to the laws of the warfare which novelists have been accustomed to wage against good taste. Mr. Keenan's book is overcrowded with golden aphorisms, but it should be allowed that they are not open to the *prima facie* charge of offensiveness, for it is obvious that the author does not write to lecture his readers and pose before them, but to please himself.

'Doing and Undoing' is a veritable picture of still life, not by any means commonplace, but subordinating the romantic features to a prevailing sense of sober harmony. The heroine begins her life with a grave mistake: having engaged herself to one man, she receives the addresses of another, more worthy than the first, and shortly finds herself in the position frequently occupied by those who attempt to sit on two stools at the same time. This is the "doing" of the title-page, and the undoing is recorded by the author in a pure and quietly interesting story, which may be commended to such as like a religious novel without too much religious conventionality. The motives and the lessons of 'Doing and Undoing' are excellent.

OUR LIBRARY TABLE.

Epping Forest, by Mr. Edward North Buxton, Verderer (Stanford), is a delightful little work, worthy both of its subject and of its

author. Mr. Buxton has rendered another important service to Londoners by providing a guide for the great recreation ground which he and other members of his family have done so much to preserve for the benefit of the public at large. There is hardly any intelligent point of view from which Epping Forest does not look well. The lover of natural beauty places it high among his favourite spots, and Mr. Buxton accentuates this characteristic by his engravings and woodcuts. The student of English history, of the times of powerful kings who rode and hunted where they chose, of barons who claimed rights feudal or otherwise, of the rise—and had it not been for Epping Forest it might be said of the fall too—of commoners' rights, finds a text in Epping. Of Mr. Buxton's historical sketch it need only be said that it is such as the public might justly expect from him. But the lover of liberty and of legal rights finds points of interest in the same woods. In these days, when the State and its officers are expected to do everything for all of us, those who think that Mr. Spencer is right in some of his contentions at any rate cannot but recall with some satisfaction that "the first overt act of resistance was committed by a labouring man, one Willingale, who persisted in asserting his ancient right of lopping in Loughton Manor, as his forefathers had done." Nor can we refrain from expressing our satisfaction at the action of the Commons Preservation Society, which took up not only the cause of Willingale, but for fifteen years fought the battle of a free Epping Forest. Even in these days of centralized administration Providence still helps those who help themselves. How the Conservators of Epping Forest regard the duty imposed by the Act, which requires that they "shall at all times as far as possible preserve the natural aspects of the Forest," is well expressed by Mr. Buxton: "Such a reminder was, perhaps, hardly needed. The body to whom this charge has been committed are fully impressed with the importance of providing, for those who live the artificial life of our great city, the means of studying nature where it is unrestrained by art.....It is in its varied aspects that the greatest refreshment is to be found for the eye and the brain, weary of dead walls and the turmoil of the streets. The general opinion, so unmistakably evinced, that the Forest shall remain a forest, and not be civilized into a park, is but the expression of a true instinct. May the people of London, from generation to generation, continue to draw full drafts [sic] at Nature's source, and to profit by all the lessons which she teaches." By the ample directions which he gives for traversing various routes, by his carefully compiled lists of, and notes on, the animals and plants of the Forest, and by the maps with which the book is provided, the Verderer has done his duty to the public.

MR. T. B. ALDRICH has begun to issue in the series of "American Authors" (Edinburgh, Douglas) an English edition of his prose writings. The first volume contains a short novel called *The Queen of Sheba*, which is bright and unaffected, with just enough plot to make a story. In other respects it might have been written by any one of half a dozen American authors. It is a characteristic example of the style which has been so well received in England, but has now, perhaps, lost some of its freshness. Mr. Howells's dictum about novels without a story was made at an unfortunate moment, just on the eve of the revival of the demand for plot, mystery, and incident. But although 'The Queen of Sheba' is rather too essentially the story of a young man whose pursuit is the analysis of young ladies' feelings, it is written smoothly, and may without much risk be pronounced to be interesting.

Ezra, Nehemiah, and Esther. By A. H. Sayce, M.A. (Religious Tract Society).—The success of the series of little books called "By-Paths of Bible Knowledge" has apparently induced this enterprising society to undertake

a new series, called "Introductions to the Books of the Bible." The idea is very good, and the works already published will, no doubt, meet the wants of a large number of readers. The first dealt with the Pentateuch, the second with Joshua, Judges, and Ruth; following these comes Mr. Sayce's book on Ezra, Nehemiah, and Esther. There is nothing absolutely new in it, but he has applied the results obtained from the study of some cuneiform tablets but recently brought to England to the books of the Bible mentioned above, and with some success. We do not agree with him that Cyrus was a polytheist, and we think that the edict of this monarch in favour of the Jews arose more from toleration and political motives than from his religion. The history of the capture of Babylon as told by the cylinder fragment in the British Museum is given, and an account of the annals of Nabonidus, which throw so much light upon the reign of this king of Babylon. Mr. Sayce is no doubt right in considering the Ahasuerus of the Bible to be Xerxes, and his view is supported by the way in which the name of Xerxes is spelt out on the cuneiform tablets. The stories of Ezra, Nehemiah, and Esther according to the Bible are next told, with a few comments and explanations from Babylonian, Assyrian, and Persian sources; these latter, however, refer principally to the language, foreign words, &c. A translation of the great Behistun inscription, a list of months, and a useful index complete the volume. We observe a misprint on p. 39, line 4—"gaza" instead of *gazza* (for *ganza*).

FROM MESSRS. KINGDON & CO. we have received Mr. W. E. Lille's account of *The Life and Work of General Gordon at Gravesend*. This little narrative of General Gordon's benevolent efforts to improve the condition of the poor and of his religious opinions has every appearance of being trustworthy, and its accuracy is vouched for by a clergyman who was formerly a chaplain of the forces at Gravesend. Miss Gordon sanctions its appearance by supplying a few words of preface.

It does not take much to fill the dainty squares of text which, framed amply with margin, make up the pages of M. Calmann Lévy's pretty series of books in square 16mo. Viscount Melchior de Vogüé's *Histoires d'Hiver*, or, as they might be called more indicatively, 'Russian Traits,' are not very bulky or very solid, but they fill their volume sufficiently and pleasantly enough, all the more so that they are very well written. M. de Vogüé's knowledge of things Russian is well known, and in this book it is applied to the illustration of the national character by four or five stories. There is the story of the siege of Bayazid in 1877 and of a farcical fifer who helped to keep up the spirits of the garrison; the story of a good pedlar who, to save an innocent woman, took on himself a crime of which he also was innocent; the story of a Nihilist nurse who committed suicide, and so forth. These stories are told to a foreign guest by a Russian host in the evenings of a shooting party, while the rest of the sportsmen are solemnly playing *whist* and emptying successive samovars. The local colour is all the better for not being laid on in lumps, and the most successful thing in the book is, perhaps, the portrait given of the teller of these tales. He is a Russian gentleman, perfectly civilized and affable, but imbued to the full with the belief that his race, when it has "found its way," is fated to overwhelm all the other races of the world. His argument to this effect from the suicide is particularly characteristic.

We have on our table *The Sea Fathers: Lives of Great Navigators of Former Times*, by C. R. Markham (Cassell),—*Sailor Jim* (Dean),—*Black Jack*, by the Author of 'Clary's Confirmation' (S.P.C.K.),—*In the East Country*, by Emma Marshall (Seeley),—*My Wife's Relations*, by H. A. H. (Virtue),—*All in the Sun*, by Mrs. C. Goddard (Dean),—*The Story of the Five Little Pigs* (Ward & Lock),—*A Round Dozen*, by R.

Overton (Dean),—*The Plain Path* (Dean),—*Alice, and other Poems*, by F. Henderson (Jarrold),—*Poems*, by E. H. Noel (Stock),—*Songs and Poems*, by A. S. Wilson (Edinburgh, Douglas),—*Poems*, by the late T. G. Youngman (Kegan Paul),—*Sonnets on the Parables of our Lord*, by H. C. Leonard (Clarke),—*Occasional Sermons*, selected from published Sermons of the late Dr. Pusey (Smith),—*Lectures and Sermons delivered at the West London Synagogue of British Jews*, Vol. III., by the Rev. Prof. Marks (The Author),—*An Outline of the Future Religion of the World*, by T. L. Stanley (Putnam's),—*The Relations between Religion and Science*, by the Right Rev. Frederick, Lord Bishop of Exeter (Macmillan),—*Things which must shortly come to Pass*, by R. E. Matheson (Nisbet),—*Reasons why we should Believe in God, Love God, and Obey God*, by P. H. Burnett (Burns & Oates),—*A Memoir of Edward Nangle*, by Rev. H. Seddall (Hatchards),—*The Teaching of the Twelve Apostles*, edited by H. de Romenet (Parker),—*Daily Comfort*, 2 vols. (Glasgow, Bryce),—*The Gospel History for the Young*, Vol. III., by W. F. Skene, LL.D. (Edinburgh, Douglas),—*Geschichte der Neueren Deutschen Kunst*, 3 vols., by F. von Keber (Leipzig, Haessel),—*Il Canzoniere*, 2 vols., by B. Zendrini (Milan, Hoepli),—*Annales du Musée Guimet*, Vol. VII., by A. Bourquin (Paris, Leroux),—*and L'Univers, la Force, et la Vie*, by A. Lagrond (Paris, Alcan). Among New Editions we have *A Bird's-Eye View of English Literature*, by H. Grey (Griffith & Farran),—*New Method of French Conversation*, by Prof. C. M. Marchand (Griffith & Farran),—*Sallust's Catilina and Iugurtha*, edited by the late G. Long, revised by J. G. Frazer (Bell),—*Jeremy Taylor's Marriage Ring*, edited by Francis B. Money Coutts (Kegan Paul),—*and The Chairman's Handbook*, by R. F. D. Palgrave (Low).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hammond's (Rev. E. P.) *Jesus, the Lamb of God*, cr. 8vo. 2/6
Home's (G. M.) *First Successors of the Holy Apostles in the Christian Church*, cr. 8vo. 3/6 cl.
Lewis's (J.) *The Reformation Settlement*, 8vo. 12/6 cl.
McHardy's (Rev. G.) *Scenes and Characters of the Early World*, cr. 8vo. 3/6 cl.
Wellhausen's (J.) *Prolegomena to the History of Israel*, 15/—

Law.

Williams's (A. J.) *About going to Law*, cr. 8vo. 2/6 cl.
Poetry.

Allibone's (S. A.) *Poetical Quotations from Chaucer to Tennyson*, with Indexes, 8vo. 15/ cl.
Greek Lays, Idylls, Legends, &c., a Selection from Recent and Contemporary Poets, trans. by E. M. Edmonds, 6/6

Philosophy.

Davidson's (W. L.) *The Logic of Definition Explained and Applied*, cr. 8vo. 6/ cl.

History and Biography.

Allibone's (S. A.) *Great Authors of all Ages*, with Indexes, 15/ Hutton's (L.) *Literary Landmarks of London*, cr. 8vo. 10/6 Innes's (Lieut.-Col. P. R.) *History of Bengal European Regiment*, now Royal Munster Fusiliers, illus., 8vo. 21/ cl.
Keene's (H. G.) *History of Hindustan from the First Muslim Conquest to the Fall of Mughol Empire*, 8vo. 18/ cl.
Life and Work of General Gordon at Gravesend, by W. E. Lille, cr. 8vo. 6/ cl.

Mollov's (J. F.) *Court Life below Stairs*, or London under the Last Georges, 2nd Series, cr. 8vo. 6/ cl.
Record of Hon. E.I.C.'s Civil Servants, Madras Presidency, 1741-1858, compiled by C. H. Prinsep, 8vo. 10/6 cl.

Story of Chinese Gordon, by A. E. Hake, Vol. 2, 8vo. 15/ cl.

Geography and Travel.

Leonowens's (A. H.) *Life and Travel in India*, cr. 8vo. 10/6 cl.

Philosophy.

Guilgault's (L.) *The French Handbook*, cr. 8vo. 3/6 cl.
Q. Horatii Flacci Epistula, The Epistles of Horace, edited by A. S. Wilkins, 12mo. 6/ cl.

Sciences.

Behnke (E.) and Browne's (L.) *The Child's Voice*, Its Treatment with regard to After Development, cr. 8vo. 3/6 cl.

Buxton's (E. N.) *Epping Forest*, 12mo. 2/ cl.

Martin's (Lieut.-Col. T.) *The Landmarks of Hygiene*, 2/6 cl.

Tait's (P. G.) *Properties of Matter*, cr. 8vo. 7/6 cl.

Wenham's (F. J.) *Technological Dictionary of Physical, Mechanical, and Chemical Sciences*, Parts 1 and 2, 5/ cl.

Williams's (M.) *The Chemistry of Cookery*, cr. 8vo. 6/ cl.

General Literature.

Allibone's (S. A.) *Prose Quotations from Socrates to Macaulay*, with Indexes, 8vo. 15/ cl.

Buchanan's (R.) *Annan Water*, a Romance, 12mo. 2/ bds.

Burnley's (J.) *Yorkshire Stories Retold*, cr. 8vo. 4/6 cl.

Ebers's (G.) *Scrapis*, a Romance, 18mo. 2/6 cl.

Gordon's (F.) *Protschaw*, a Story of the Scotch Black Country, cr. 8vo. 2/ bds.

Houston's (Mrs.) *Caught in a Snare*, 12mo. 2/ bds.

Irish Pleasantry and Fun, a Collection of Tales by Carleton and others, 4to. 3/6 bds.
Lawless's (E.) *A Millionaire's Cousin*, cr. 8vo. 6/ cl.
Lyal's (E.) *In the Golden Days*, 3 vols. cr. 8vo. 31/6 cl.
Marryat's (F.) *Under the Lilies and Roses*, cr. 8vo. 3/6 cl.
Murray's (D. C.) *Val Strange*, 12mo. 2/ bds.
Oliphant's (Mrs.) *Sir Tom*, cr. 8vo. 6/ cl.
Smith's (Rev. G. S.) *The Wellbeing of Nations, its Eventual Element*, 12mo. 3/6 cl.

FOREIGN.

Fine Art.

Heydemann (H.) : *Vase Capitum. Theaterdarstellungen*, 2m. Drama.

Leveaux (A.) : *Le Théâtre de la Cour à Compiègne pendant le Règne de Napoléon III.*, 3fr. 50.

Philosophy.

Hartmann (E. v.) : *Philosophische Fragen der Gegenwart*, 6m.

Werner (K.) : *Die Italienische Philosophie d. 19 Jahrh.*, 2 vols. 18m.

History and Biography.

Andrieux (L.) : *Souvenirs d'un Préfet de Police*, 3fr. 50.

Hepp (C.) : *Schillers Leben u. Dichten*, 5m.

Mommien (T.) : *Römische Geschichte*, Vol. 5, 9m.

Philology.

Bradke (P. v.) : *Dyäus Asura, Ahura Mazdā u. die Asuren*, 3m. 60.

Bradley (H.) : *Visio S. Pauli*, 2m. 80.

Buchholz (E.) : *Vindiciae Carminum Homerorum*, Vol. 1, 5m.

Gräfenberg (S.) : *Beiträge zur Französischen Syntax*, 2m.

Hausen (F.) : *Die Kampfschilderungen bei Hartmann v. due u. Wirtz v. Gravenberg*, 2m. 40.

Ja's, Ioni Commentarii zu Zamach'sari's Mufassal, hrsg. v. G. Jain, Vol. 2, Part 2, 12m.

Kröger (A.) : *Sprache u. Dialekt der Mittelenglischen Homilien*, 1m. 50.

Merlet (G.) : *Etudes sur les Grands Classiques Grecs*, 4fr.

Sievers (E.) : *Proben e. Metrischen Herstellung der Eddalieder*, 3m. 40.

Stratmann (F. H.) : *Mittelenglische Grammatik*, 2m.

Science.

Beck (B. v.) : *Die Wirkung Moderner Gewehrprojektilen*, 12m.

Falsifications (Les) *Matières Alimentaires et le Laboratoire Municipal*, Dme. Rapport, 18fr.

Hertwig (O. u. R.) : *Morphologie u. Physiologie der Zelle*, Part 3, 1m. 50.

Kleyer (A.) : *Lehrbuch d. Magnetismus*, 6m.

Metzger (S.) : *Pyridin, Chinolin, u. deren Derivate*, 4m.

General Literature.

Faviers (H. de) : *La Paix Publique*, 3fr. 50.

Flaubert (G.) : *Oeuvres Complètes*, Vol. 1, 7fr. 50.

A PERILOUS SECRET.

8, New Burlington Street, April 11, 1885.

WE observe in your issue of to-day a letter from Mr. Henry Pettitt in reference to 'A Perilous Secret,' in which he claims jointly with the late Mr. Charles Reade to be the author of that story, and states that the executors or representatives of the late Charles Reade and the publishers of 'A Perilous Secret' have, "for reasons which are certainly not sufficiently clear" to him, elected to omit his name from the title-page.

As the publishers of the work in question, we write to say that Mr. Pettitt's letter in your columns is the first intimation that we have received of his claim to be connected with the story, which has been appearing in serial form for some months past.

RICHARD BENTLEY & SON.

HISTORIC DOUBTS.

April 13, 1885.

I MUST beg leave to correct Mr. Sutherland Edwards's statement that 'Comme quoi Napoléon n'a jamais Existé' is not to be found in the library of the British Museum, which possesses not only the original in the edition of 1876, but also an Italian and a Dutch translation. Mr. Edwards's oversight arises from his spelling the author's name "Pérez" instead of "Péres." The latter is the correct form, given by all bibliographers, and on the title-pages of all editions and translations accessible to me.

According to Lorenz and the supplement to Quérard, the first edition was published, not in 1817, but in 1827; according to Barbier, not until 1836. Either date would be long subsequent to the appearance of Archbishop Whately's 'Historic Doubts.' The 'Nouvelle Biographie Générale' gives, indeed, 1817 as the year of the original publication; but, unless Mr. Edwards has actually seen an edition with this date, I must believe that it is a mere misprint, inasmuch as the work in its present form contains allusions to Casimir Delavigne's ode on Napo-

leon, which was not published until 1824. An English version of this ingenious little satire is on the point of publication. R. GARNETT.

"EXTRACTS."

6, Granville Gardens, St. Lawrence-on-Sea.

DURING the last two years I have, from time to time, been worried by persons calling themselves literary extractors. The worry takes this form: Enclosures of reviews cut from journals of all kinds, along with testimonials and subscription forms. The nuisance grows serious. For instance, I am here for my health. I have been ill—not long since dangerously ill—for many months, and I require rest and a mind at ease. Yet how do these literary extractors serve me? I receive from Brown a cutting of a review of my last novel; from Jones next day (for whose letter I am charged a penny) I receive the same cutting; and the same cutting soon after reaches me from Robinson! If these gentlemen only knew the nature of the physic the doctors require me to swallow they would not, I am sure, complicate my disorder by their extracts. Of abuse one is pretty certain to see all that is printed. Why, then, create a calling that accentuates the dose by iteration? For ages it has been the privilege of good-natured friends to tell one how and where one is mangled; but nowadays one gets the news from strangers along with proposals for fees! I know not whether others suffer as I do—I mean as regards this impudent obtrusion of "notices"; but for my own part I would like Brown, Jones, and Robinson to believe that, on the whole, I hear rather more of my books than I would willingly pay to know. W. CLARK RUSSELL.

SALE.

A SALE of valuable books, the property of a well-known collector, took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge on the 10th and 11th inst., and served to demonstrate that in spite of depression of trade rare and fine books are eagerly purchased at even extravagant prices by collectors and the trade. The following works were the principal attractions: Bewick's Quadrupeds, largest paper of the 1820 edition, with proof plates, 32l. 10s.; Bewick's Birds, the woodcuts worked on soft paper as an experiment, 20l. 15s.; Bewick's Fables of *Æsop* and *Select Fables*, largest paper, 33l. 10s.; Goldsmith's *Vicar of Wakefield*, first edition, 8l. 10s.; Hakluyt Society's Publications, 30l. 10s.; Early Publications relating to New England, 51l. 6s.; Maule's *New England Persecutors*, of which the only other copy known is that in the Quakers' Library, 20l. 10s.; Chauncy's *Hertfordshire*, 23l. 10s.; *Chronicon Nurembergense*, 20l. 10s.; Works of Greene, Marlowe, Webster, and Peele, edited by Dyce, 33l. 10s.; Scrope's *Deer-stalking* and *Salmon-fishing*, 16l. 5s.; *Gulliver's Travels*, first edition, 6l.; Vecellio, *Habiti*, 18l. 5s.; Writing Tables with Kalender for 1581, with silver style, 12l. 15s.; Primer of Henry VIII., printed in 1545 by Grafton, 51l. An Autograph Letter of Dr. Johnson respecting Taylor's *Lawsuit*, 4l. 5s.; Letter from C. Lamb to B. Barton respecting Blake, Montgomery, and Byron, 4l. 12s.; Autograph Sonnet of C. Lamb, 2l.; and an interesting Letter from C. Lamb to Walter Wilson respecting De Foe, 10l. The 706 lots sold for 1,557l. 19s.

THE FOUNDER OF HARVARD UNIVERSITY.

Treverbyn, Forest Hill, April 11, 1885.

FOR some years past I have at my leisure sought clues and particulars as to John Harvard, as part of my subject 'Old Southwark and its People.' Two articles of mine, merely as a gathering of material, with suggestions, appeared in the *Genealogist* of April and July, 1884, and I have continued my researches. The clue, or rather the result of the clue, is before me. I believe that some American friends, anxious to

do honour to their benefactor and his birthplace, are now among us. It would have been pleasant to me to have known them; probably now I may. There can be little doubt that the family lived in St. Saviour's, Southwark, in 1582, before and after, and when John was born. There was quite a colony of Harvards in this part of the borough of Southwark. Harvards were vestrymen, wardens, and overseers—two were subsidy men, and above the common. "Mr. Harvye" was one of the governors of St. Thomas's Hospital in the Borough, his name appearing week by week in the minutes of meetings of 1570; the name appearing also as Mr. Alderman Harvye, January, 1571. At one of these meetings appear together the noted names of Sir Alexander Avenon, Mr. Alderman Harvye, and Mr. Osborne, founder of the Leeds family. At another, Mr. Harvye's name is signed next that of Mr. Scaltenstall, often with Mr. Scaltenstall, or Saltenstall, making the conjunction of the two names afterwards in New England of great significance. Thomas, a son of Robert, was a governor of St. Saviour's Grammar School; *John, son of Robert, and most probably brother of this Thomas, baptized November 29th, 1607, I believe to be the founder*.

The family, according to the custom of the times, varied the spelling of their name; they were sometimes Harvard, sometimes Harvye, &c.; they were the same people; even the same individual would be one time Harvye, other times Harvy, Harverd, and so on. I have a list of about fifty entries from 1596 to 1624 from the St. Saviour's baptisms, burials, and vestry minutes—eight of them as vestrymen, wardens, &c.; one having special care of the church plate in 1600 and 1601. Sir James Harvie, Sir Sebastian Harvey of the same connexion, were aldermen or Lords Mayors of London, 1573, 1581, 1583, &c., and one of them intermarried with an Avenon.

I have noted that Thomas Harvard, son of Robert, was governor of St. Saviour's School. Let me couple this with a passage from the statutes of the school, 1615: "God blessing the school store, the governors shall purchase some scholarships and fellowships in either university of this land, for such scholars as have been or shall be brought up in this school." It may be that this led John, as a *Pensioner*, to Emmanuel College, Cambridge, 1627-1635. I may say that my notes and lists are open to perusal, and that I shall in the next issue of the *Genealogist* complete my Harvard story; and if I can prevail upon the editor, there will be as a fitting tail-piece a cut of the *Mayflower*, as a specimen of the little vessels which took from us to New England so many exiles for religion and conscience' sake.

WILLIAM RENDLE, F.R.C.S.

Literary Gossip.

EARLY in May Messrs. Hurst & Blackett will publish in two volumes 'The Real Shelley,' by Mr. John Cordy Jeaffreson, a companion book to 'The Real Lord Byron.' Together with other surprises for Byronic and Shelleyan specialists, 'The Real Shelley' will give a demonstration that Byron had Shelley's authority for retaining Mrs. Shelley's vindictive letter to Mrs. Hopper—the letter about whose retention Mr. Froude wrote so much to Byron's discredit in the *Nineteenth Century* of August, 1883.

SIR LEFEL GRIFFIN, who, it may be remembered, put the present Ameer Abdurrahman on the throne of Cabul in August, 1880, will contribute an article on the Afghan frontier question to the May number of the *Fortnightly Review*.

MR. MURRAY will shortly publish a new and cheaper edition of Grote's 'Plato,' edited by his literary executor Prof. Bain.

By a slight departure from the arrangement of the existing edition each volume will be made up of nearly related subjects, and the volumes will be sold separately.

MR. CHARLES H. ROSS, editor of *Judy*, is preparing for publication a memoir of his father, Mr. Charles Ross, who for the best part of this century was a familiar figure in the Reporters' Gallery in both Houses of Parliament. Mr. Ross was a reporter as early as 1818, when, on the day Queen Charlotte died, he attended a meeting held at the Crown and Anchor, Strand, the object of which was to select a candidate to be put in nomination for Westminster. Hobhouse, Hunt, and Burdett spoke. Hobhouse was selected. Mr. Ross entered the gallery on the day of the death of George III., and for thirty years was chief of the Times parliamentary staff.

OWING to the death of his brother in the Sudan, Lord Rosebery is unable to preside at the dinner of the Royal Literary Fund on May 6th. The chair will, therefore, be filled by Lord John Manners, M.P.

DR. INGLEBY is preparing 'Shakespeare and the Welcombe Enclosures,' a folio volume of autotypes of the extant pages of the private diary of Thomas Greene, Town Clerk of Stratford-upon-Avon during the later years of Shakespeare's life. They are accompanied by a transcript prepared by Mr. Edward Scott, of the British Museum, and an appendix, consisting of illustrative documents which, like the diary, are preserved at Stratford. To these Dr. Ingleby furnishes an introduction.

MR. J. A. SYMONDS has been for some time past engaged upon the sequel to his 'Renaissance in Italy.' This work, which will probably be called 'Italy and the Council of Trent,' deals with the period between 1530 and 1600, tracing the changes effected in Italian politics, society, and culture by the Spanish ascendancy and the Catholic revival.

THE May number of the *English Illustrated Magazine* will contain an article on Lord Wolseley by Mr. Archibald Forbes, with a portrait engraved by Lacour.

MESSRS. PUTTICK & SIMPSON have been appointed by the Court of Chancery to dispose by public auction of the library of the late Mr. Leonard L. Hartley. This library is supposed to comprise one of the finest private collections of topographical books and MSS. in the kingdom, it having been formed by the late owner under the advice of the late Mr. Newman, the well-known topographical bookseller. Most of the works are on large paper, with many extra illustrations, and in some cases the original drawings. The sale will take place on June 1st and nine following days.

MESSRS. KEGAN PAUL, TRENCH & CO. will publish early in the autumn the English edition of the 'Life, Letters, and Journals of the late Henry Wadsworth Longfellow,' by the brother of the poet. It will fill two volumes.

THE latest additions to the Egerton Library of Manuscripts in the British Museum comprise: Original letters addressed to Mr. John Hanson, solicitor to Lord Byron, by George Gordon, Lord Byron, and members of his family and other persons,

chiefly on business matters, 1795-1816, three vols. folio; *Diary of Lady Margaret Hoby*, wife of Sir T. P. Hoby, 1599-1605; a miracle play of 'Daniel,' with musical notes, thirteenth century; official letters of Napoleon Bonaparte, 1803-4; miscellaneous historical letters and papers, 1556-1753; original letters of Queen Henrietta Maria to Charles I., 1642-5; original letters of Oliver Cromwell, 1648-54; and correspondence and papers of Admiral Herbert, afterwards Earl of Torrington, chiefly relating to the Revolution of 1688.

THE monument referred to in our columns last summer as proposed to be erected to Dr. Moffat, the African missionary, at his native village of Ormiston, in East Lothian, is to be unveiled to-day by Sir Wm. Muir, the new Principal of Edinburgh University. The memorial is of the character previously described by us. The missionary's likeness is after the design of Mr. D. W. Stevenson, R.S.A.

MR. A. P. HAY, the postmaster of Inverness, who has been in the service of the postal department for a period of over forty years, has prepared a little work under the title of 'Post-Office Recollections,' giving information regarding the growth of postal business in the Highland capital since the old coaching days. Unfortunately Mr. Hay's 'Recollections' have not been published, and are merely printed for private circulation.

THE forthcoming number of the *Magazine of Art* will contain a study, by Mr. Claude Phillips, of the art of Mr. Burne Jones, with engravings of 'The Wheel of Fortune,' a design in illustration of the 'Song of Solomon,' and a 'Study of Gesture and Drapery,' the last in colour. To the same part Prof. Colvin contributes an article on inland Suffolk, and Mr. Allingham a 'Swing Song,' illustrated by Miss Alice Havers.

'LIEUT. GREENLY AT CAPE SABINE' is the title of an article which will appear in the May *Century*, written by Ensign Harlow, of the relief expedition. The proofs have been read and approved by Lieut. Greely. The April number of the *Century* has proved the most successful hitherto published, 225,000 copies having been subscribed for on the day of publication.

A TRANSLATION of Mickiewicz's epic 'Master Thaddeus; or, the Last Foray in Lithuania,' by Maude Ashurst Biggs, is in preparation. It will be published by subscription. Mr. W. R. Morfill contributes a preface, and notes are supplied by the translator and Mr. E. S. Naganowski.

MESSRS. SAMSON LOW & CO. announce as ready a translation of Homer's *Iliad*, books i. to vi., by Mr. A. S. Way, M.A., head master of Wesley College, Melbourne, author of 'The *Odyssey* of Homer done into English Verse.'

THE first part of Mr. W. de Gray Birch's 'Cartularium Saxonicum,' vol. ii., which will be published May 1st, will contain texts of forty-two documents ranging between A.D. 840 and 854. Among them are new charters relating to Breodun, co. Wore.; Cert or Chart, co. Kent, from the Stowe collection; and Roxeth, near Harrow, from the same collection; and a letter of Pope Leo IV. to the bishop of Britain concerning the method of proceeding against simony of bishops and other ecclesiastical matters, not included in

Messrs. Haddan and Stubbs's work on 'Councils.'

AT the meeting of the Scottish Society of Antiquaries this week a paper of some historic interest was read by the Marquis of Bute, 'On the *Passio Scotorum Perjurorum*,' which forms part of a MS. preserved in the library at Reigate Church, Surrey. The MS. belongs to the latter part of the fourteenth century, and the portion referred to presents, in the form of a parody of Scripture, a comic narrative of events between February, 1306, and February, 1307. The profane 'Passio,' with a translation and notes by the Marquis, will appear in due course in the Society's *Proceedings*.

UNDER the title of *The Child's Pictorial: a Monthly Coloured Magazine*, there will be published on May 1st a new venture in this class of literature. The magazine will be printed in colours, and is intended for children between the ages of four and eight years. The letterpress embraces contributions from Mrs. Ewing, Mrs. Molesworth, the Rev. J. G. Wood, and others. The publisher is the Society for Promoting Christian Knowledge.

MR. C. J. LONGMAN, the Champion Archer of 1884, contributes an article on 'The Longman Target' to the *Archer's Register* of this year. Among other contributors are Col. Lewin and Mr. C. E. Nesham (the present Champion).

MESSRS. HURST & BLACKETT will publish during May two novels—'The Recollections of a Country Doctor,' edited by Mrs. John Kent Spender, in three volumes; and 'Madame de Presnel,' by Miss E. Frances Poynter, in two volumes.

MR. A. HAYWARD, as we mentioned when noticing his death, left no diaries nor autobiography; but his correspondence, which was large and valuable, has been entrusted by Miss Hayward to Mr. Carlisle to edit. Mr. Carlisle will be glad of the loan of additional letters, which should be sent to Mr. Murray, Albemarle Street.

THE editor of the *British and Foreign Evangelical Review* writes:—

"In the notice of Dr. Wright's book which appeared in the *Athenæum* on April 4th the reviewer speaks of the religious periodical in which Dr. Wright's first paper on the Hittite inscriptions appeared as 'defunct.' I am sure, in fairness, you will allow me to correct this mistake. The *British and Foreign Evangelical Review* has continued to appear four times yearly since the first number was published in May, 1852. The current number for April, 1885, published by Messrs. Nisbet & Co., Berners Street, is the one hundred and thirty-second quarterly issue."

FROM Ayrshire we hear of a new journal to be published shortly in Ayr under the title of the *Ayrshire Evening Courier*, and a volume on 'Old Church Life in Ayrshire,' by the Rev. Mr. Edgar, of Mauchline.

AMONG promised American publications we may mention 'Bilder aus der Deutsch-pennsylvanischen Geschichte,' by Mr. Oswald Seidensticker—a work which will cover the period from the first German emigration to America and the settlement of Germantown in 1683 to the conclusion of the Revolution; and 'A Short History of Iron in all Ages, and particularly in the United States for Three Hundred Years, from 1585 to 1885,' written by Mr. Swank, the author of the

'Census Report on the Iron and Steel Industries of the United States.' The volume will embody all the historical matter that is contained in the 'Census Report,' and all additional historical data that have been thought worthy of preservation.

WE are very sorry to hear of the death of the eminent Orientalist Prof. E. Trumpp, of Munich. The Munich papers also speak in terms of great regret of the loss of Karl Stieler, the author of 'Hochlandslieder' and other volumes of poetry.

SCIENCE

A Phylogenetic Classification of Animals (for the Use of Students). By W. A. Herdman, D.Sc. (Macmillan & Co.)

THE special view of evolution which, when applied to organized beings, is best called that of the doctrine of descent is making slow but steady progress among the students of animated nature; it has at last arrived at a stage when a professor of natural history thinks it right to introduce it formally to students. This, from the point of view of an evolutionist, is a subject for congratulation; we are not sure that teachers of students ought to welcome it quite as gladly.

To clear the ground we must first say what kind of "students" we suppose Prof. Herdman to be addressing. The author says in his preface that the book is "intended to be used along with a good text-book, or as a supplement to a course of lectures on zoology." From this we gather that students in their first or second year of study are those who are in view. In the second place it should be pointed out that, after all, the work is intended to be a classification of the animal kingdom, and that this is the last subject which a student should have brought before him. If the aim of a teacher is to make a man (or, with the example of the Cambridge laboratories before us, we may say a woman) a zoologist of value, he must first make him a morphologist. This is best done when he carefully selects various forms of animals, without laying any direct or formal stress on their position in the "zoological system," and draws out from them not only the particular facts that each teaches, but also and as much the principles of comparison and the proper methods of inquiry. When a student is well equipped with a definite series of facts regarding a crayfish and a cockroach then we may say, "These belong to the group of the Arthropoda; they show certain relationships to the earthworm and the nereid by such and such points of structure." The student who knows these four forms is capable of judging whether the classificatory or phylogenetic views of his teacher are based on certainly known facts.

In the next place, classifications are only a statement of our knowledge at a certain point of time, and are, therefore, subject to great modifications; they must either be taught to the student as they arise, to the great detriment of his belief in his teacher, or he must be left with an antiquated weapon in his hands. Just now zoology is advancing with leaps and bounds; new ideas, fertile in attacks on fresh positions—new methods of study, useful in the revision of acquired knowledge—are almost daily changing the face of zoological classifications. All that a

student of the first or second year wants to know is the "whereabouts" of any form; the shortest sketch possible ought to be enough for him.

For these reasons, then, we do not recommend Prof. Herdman's book to commencing students. But there is yet another aspect to the whole matter. In the "Sturm und Drang" of the modern advance in knowledge a teacher who is also an investigator in some particular branch is very apt to lose touch of the general forward movement; the clue which, more by implication than by formal statement, he uses to guide his students through the maze of fact, will become worn and old at points, unless it be refurbished by the study of works of general scope. The clue that modern teachers hold by being the doctrine of descent, it is obvious that essays well abreast of our knowledge are to be heartily welcomed; from this point of view we are glad that Prof. Herdman has published this sketch. There are, of course, points in which we differ from him as to matters of opinion, but they need hardly be discussed here.

In one or two cases the knowledge of the latest researches, which is, on the whole, so remarkable, is not indicated on the map, even when it is noticed in the text: Prof. Ray Lankester has definitely disposed of Haeckel's statement that *Physemaria* is a metazoan; Leuckart and Whitman have afforded abundant evidence that Van Beneden's third division of the animal kingdom, Mesozoa, must be given up; and the stalked crinoids are indubitably older than the unstalked echinoderms.

We would direct particular attention to the use made by the author of the principle of archaic forms, which, started by the father of phylogenists, has been well used in this country by Prof. Ray Lankester in his articles on "Hydrozoa" and on "Mollusca" in the "Encyclopaedia Britannica." We are glad to see that Prof. Herdman has reproduced Mr. Lankester's figures, for they are most suggestive and instructive, and, like many others of that anatomist's publications, will have a distinct influence on the progress of zoological science. That science is indeed progressing, and progressing because it is animated by a philosophical principle which not only incites its votaries, but is, at this moment, attracting to itself much youthful energy and talent.

CARL THEODOR ERNST VON SIEBOLD.

THE death of Prof. von Siebold, which we mentioned last week, has removed one of the most notable of German biologists, and has deprived the world of an example of careful and patient labour, of wide learning, and of deep philosophical insight, such as can be ill spared at any period of investigation.

Born on February 16th, 1804, Prof. von Siebold affords yet another example of hard work being quite compatible with long life. After an early boyhood at Würzburg—where, it is of interest to observe, he was the comrade of Döllinger—and a school life at Berlin, he was a student at the universities of Berlin and Göttingen, and a pupil of Rudolphi and of Blumenbach. His early love of natural history was evinced by his collections of insects and by his inaugural dissertation (in 1828), "Observations de Salamandris et Tritonibus." Compelled by the sudden death of his father to commence practice, he worked first at Heilsberg and then at Königsberg; but for the fact of his being

a Catholic he would, no doubt, have been selected to succeed the illustrious Von Baer in the charge of the museum of the latter town. From Königsberg he passed to Dantzig and thence to Erlangen, where for a short time he taught zoology; subsequently he was invited to Freiburg, and afterwards to Breslau. In 1853 his wanderings came to an end with his appointment to Munich, where he lived for more than thirty years, dying on April 7th, full of honours, and known and respected wherever zoology is taught.

Although Prof. von Siebold will be remembered by the historian of his science for many very important additions to knowledge, the work by which he is best known is his textbook on the comparative anatomy of the Invertebrates. Of this monumental undertaking, published now as long since as 1848, Prof. Kölle has remarked that it will be "für alle Zeiten eine Fundgrube," and Prof. Huxley has as justly said, "One of the best books on the subject ever written, and still indispensable." Indeed, we may say of it and of its companion work (unfinished though that be) on vertebrates by Stannius that there are few good zoological text-books that have since appeared that do not bear the imprint of a long and close study of what zoologists call "Siebold and Stannius." In 1849 Siebold and Kölle founded the *Zeitschrift für Wissenschaftliche Zoologie*, which, though it has been the parent of numberless other journals, remains the most important and the most respected of German zoological periodicals.

With regard to his work on the life histories of a number of parasitic worms, Siebold, with Leuckart, must be regarded as the founder of a new branch of investigation, which is as important for the animal sanitarian as for the naturalist. In association with these investigations were those on parthenogenetic and allied phenomena, the results of which were published in 1871, and which, to again quote Prof. Huxley, are "excellent"; Prof. Kölle well calls them "epochemachende." The fauna of his native land attracted much of Von Siebold's attention, and his "Die Süßwasserfische von Mitteleuropa" (1863) is a classical work among ichthyologists. What he taught us with regard to the auditory organs of Mollusca or of orthopterous insects would have sufficed to make the reputation of an ordinary man.

Among the distinguished men who owed their education as zoologists to the deceased professor we need only mention Bilharz the helminthologist, Meissner the physiologist, Metchnikoff the embryologist, Prof. Graff, and last, though by no means least, his devoted disciple Von Willemoes-Suhm, who was one of the staff of the Challenger and died during the voyage. It is of especial interest to observe that one to whom appropriately we may apply the words,

O doctrinam quicquid est
Assurgite huic tam celendo nominis,

had a father who, with two of his three brothers, was a professor, had one brother a professor and one (Philip) a distinguished traveller and naturalist, and a maternal ancestor who was the famous entomologist J. C. Schäffer.

GREEK MATHEMATICS.

Nottingham, April 6, 1885.

IN your notice of my "History of Greek Mathematics" the reviewer, accepting M. Marie's assertion that Diophantus did claim novelty for his book, asks me why I refuse to see such novelty in his algebraic symbolism. The truth is that M. Marie's "more independent research" has led him into error. Diophantus does indeed write to Dionysius, in his preface, "Perhaps the subject seems rather difficult, ἐπεῖδη μάτω γνώμονί ἔστι, for the minds of beginners are not sanguine of success," &c. But the Greek words mean "because it is not yet familiar to you," and not "because it is new." The mis-translation has been often repeated and as often corrected.

The reviewer has misunderstood me on two or three points, one of which seems to deserve a little more consideration. In inquiring into the history of Euclid in England, I found that it was only in the last century that Euclid passed from the universities to the schools, and that during the same period the age at which freshmen were entered at the universities was advanced from fourteen to seventeen. I suggested that the first fact was, in part, the reason of the second. I see nothing absurd in this suggestion. It is obvious that everywhere, as more subjects are added to the curriculum of schools, boys must either stay longer or become specialists earlier. It is only within the last few years that we have tried the latter expedient. I repeat that I only professed to suggest part of the reason. I wish I could find the rest. No change in the universities was ever more momentous than that which has converted them for the majority of undergraduates from schools of learning into schools of manners.

JAMES GOW.

* * * We by no means accepted M. Marie's assertion, but we wished to know why Mr. Gow had not at least noticed the statement of M. Marie. Mr. Gow appears to have taken the correct view of the passage, but it is unnecessary to sneer at the French writer, whose work will probably be accepted as the standard history of mathematics. With regard to the "reception of Euclid," Mr. Gow's words are:—

"But as modern learning advanced, so also it became necessary that boys leaving school for the Universities should take with them some preliminary knowledge of mathematics and should stay at school longer to acquire this."

To this Mr. Gow appends a foot-note, of which a part runs:—

"The evidence is abundant that, during the last century, the average age of freshmen was gradually increasing. It may be gathered that during the same time Euclid was gradually passing from the Universities to the schools. There is obviously some connexion between the two facts. When boys stayed longer at school they would necessarily begin to learn higher subjects. But why did they stay longer at school? The answer suggested in the text is inadequate but is no doubt correct. Classical studies at the Universities are not, and never were much different from those of schools."

This foot-note seems to state that boys learned mathematics, e.g., Euclid, because they stayed longer at school, and they stayed longer at school in order to learn Euclid. We should have imagined that well on into this century men were taught Euclid and elementary mathematics at the University of Cambridge, long after the age of freshmen had much increased. Surely the Previous Examination was originally a test of first year rather than school studies. There are still lectures on Euclid I. and II. at Oxford.

GEOGRAPHICAL NOTES.

MR. KELTIE, the Inspector of Geographical Education appointed by the Royal Geographical Society, has just left for the Continent on his concluding tour of inquiry. His report on the present state of geographical education in schools and universities at home and abroad will be presented before the anniversary meeting of the Society on June 8th.

A new map (a preliminary issue) of North-Western Afghanistan, on the larger and more convenient scale of ten miles to the inch, is just to hand from the Intelligence branch of the War Office. It embraces Merv and a loop of the Oxus river from Karki to Kilif on the north, and Herat and the sources of the Heri-rud on the south. The western part of the map shows the new work of M. Lessar and part of the surveys of the Lumsden mission; but the positions of several places, such as Panj-deh, Meru-chak, Bala-Murghab, and others, are stated to be open to correction, by which we suppose is meant that their recently ascertained positions may soon be expected in England, because we doubt whether, as a matter of fact, there is a

single place in the eastern half of the map—that is, between the Oxus and the upper Heri-rud—the position of which has ever been satisfactorily determined. It would be a considerable improvement if the different lines of frontier which have been suggested in the negotiations between Russia and England were traced in the present map, so as to enable one to realize the questions at issue.

In the last Report of the Trigonometrical Survey of India a map in three sheets was given illustrating A. K.'s remarkable travels in Tibet and Mongolia. In the special report of A. K.'s explorations just received from India it is stated that a mistake was committed in the projection of the original map by which the northern portions of that publication were displaced considerably *west* in longitude. A new and revised map is, therefore, given with this Report, and it is intended to supersede that contained in the earlier Report.

At a meeting of the Council of the Manchester Geographical Society held on Tuesday last, a committee was appointed to inquire into the state of geographical education generally, and to report thereon to the Council, with suggestions for its improvement.

Messrs. G. Philip & Son send us three maps intended to illustrate events in Central Asia. They are by Mr. John Bartholomew, and although not specially compiled for this occasion, and consequently not quite up to our present knowledge, they have been revised, so as to render them of use to newspaper readers. The most comprehensive of these maps is the 'War Map of Afghanistan,' consisting of two maps, of which one comprehends the whole of Russian Turkistan and Afghanistan, whilst the other extends from England to Further India. The 'Map of Afghanistan and Persia' is an amended reprint from Messrs. Philip's atlas; and the 'Map of Central Asia' stretches from the Caspian to North-Western India.

Dr. Aurel Schulze, the son of a German colonist in Natal, has recently returned from a successful journey into the interior. He advanced up the Kuando or Chobe for a considerable distance, and proceeded thence to the Kubango, where his further progress to the west coast was stopped through the hostile attitude of the natives. He returned to Natal by way of Lake Ngami and the Transvaal.

The leading paper in *Petermann's Mitteilungen* for April is one by Dr. F. Blumentritt on the district of Escalante, in the Isla de Negros, one of the Philippines, with an original map. The other articles are by D. Ivanov, A. Steinhäuser, Dr. A. Schenck, and H. Wichmann, and deal with the orographical features of the Pamir, the history of relief maps in Austria, the territory between Angra Pequena and Bethany, and the new Congo state. Dr. A. Schenck is the geologist of the expedition sent to Namaqua Land by Herr Lüderitz, of Bremen. His report is scarcely likely to attract colonists to the new German territory, nor does he refer to the existence of the much desired deposits of copper. The botanical results of this expedition will be published by Dr. Schinz. Whatever the financial results which this territory may yield to Herr Lüderitz, science is sure to profit by his enterprise.

Dr. Paulitschke is stated to have returned to Zeila after a successful journey to Harar.

We are glad to learn that since Mr. H. O. Forbes' communication regarding the amount subscribed towards defraying the cost of his proposed New Guinea expedition appeared in our columns the sum mentioned by him has been at least doubled. We understand that since his departure a number of subscriptions have been added, though not very considerable in amount. It is only fair to state that in the list of subscribers Mr. Forbes himself appears as a contributor of 300/-.

The *Deutsche Geographische Blaetter* publishes a highly interesting account of the Bavarian

Forest by Dr. Lindeman, who deals with its proprietary rights, its inhabitants, and their industries. The same periodical presents us with articles on the migrations of the Baffin's Land Eskimo, by Dr. F. Boas ; on New Zealand past and present by Dr. W. Stiela ; and on Dr. von den Steinen's recent journey through South America. There are two maps. The Bremen Geographical Society, which publishes these *Blaetter*, now numbers 317 ordinary members. Its income last year amounted to 240*l.*, its expenditure to 305*l.*, but its resources are largely augmented by liberal donations of several of its members. This enabled the Society to assist the Doctors Krause in their Alaskan explorations, and to make a grant to Dr. C. Gottsche, of Kiel, who will devote three months to a botanical exploration of the Bonin Islands. The Society also arranged in the course of last year an exhibition of Argentine products, which proved a great success.

Under the Rays of the Aurora Borealis: In the Land of the Lapps and Kvens, which Messrs. Sampson Low & Co. announce, by Dr. Sophus Tromholt (edited by Mr. Carl Siewers), contains, besides a narrative of journeys in Lapland, Finland, and Russia during 1882-83, and descriptions of the Lapps and Kvens, an account of the labours of the recent Circumpolar scientific expeditions, and a popular scientific exposition of our present knowledge of the aurora borealis.

'The British Colonies and Dependencies' (Longmans & Co.) forms one of the series of geographical reading-books edited by Mr. F. W. Rudler, Curator of the Museum of Practical Geology, and is especially adapted for use in the public elementary schools of Liverpool. The contents of this book are far more varied than its title would imply, for the author also deals with climate generally and its influence upon the distribution of life, and with the races and the commerce of mankind. In the account of the British possessions especial attention is paid to physical features and animal life. This little volume, like the others belonging to the same series, is well adapted for the purpose for which it is intended.

ASTRONOMICAL NOTES.

JUPITER and Saturn are the only large planets which are now visible in the evening. The former is on the meridian at 8 o'clock, in the constellation Leo; the latter is about 6° due south of β Tauri, and sets about half-past 11 in the evening.

The Lyraids, or meteors which appear to radiate from a point in the heavens near the star κ Lyre, are due about the 20th of the present month. They have been supposed to be connected with the first comet of 1861 (discovered by Mr. Thatcher, of New York, on the 4th of April, and passing its perihelion on the 3rd of June in that year), which has been computed to have an elliptic orbit with the approximate period of 415 years. Meteors from other radiants have been noticed about the same epoch.

We referred a fortnight ago to a remarkable case of proper motion which had been proved to exist in a nebula. We have now to note an interesting instance of variability of light in a nebula, which has recently been observed to reappear after disappearance. The first known instance of the kind is that of the nebula near ζ Tauri, discovered by Mr. Hind in 1852, suspected to be variable from not having been seen before, and afterwards proved to be so, becoming invisible even with very powerful telescopes and subsequently reappearing. The nebula of which we are now speaking is in the same constellation, near the star ζ Tauri. The late M. Cha-cornac observed it at Paris on the 19th of October, 1855, surrounding a star of the eleventh magnitude, which had repeatedly been observed

1856, Chacornac found this very bright and conspicuous, resembling in its appearance a transparent cloud reflecting the light of ζ Tauri. But in November, 1862, he could discern no trace of the nebulosity; and D'Arrest also failed to see it when observing the star with the Copenhagen refractor on the 25th of January, 1865. Nor has it since been seen until quite recently, when it was noticed by Mr. K. Tarrant, using a 10-inch "With" reflector, at Pinner, Middlesex. D'Arrest had noticed a small star of less than the twelfth magnitude a little preceding the eleventh magnitude star previously mentioned, and nearly on the same parallel with it. When the nebula was first seen by Mr. Tarrant (on the 14th of March last) it was lengthened in the direction of a circle of declination, and this faint star was at its following edge.

A third edition of Mr. Lynn's handy little book 'Celestial Motions' was published last week by Mr. Stanford. The information is again brought up to date.

In our "Notes" for the 4th inst., p. 444, col. 1, l. 55, for "southern edge" read *northern edge*.

SOCIETIES.

GEOGRAPHICAL. — April 13. — Major-General Sir H. C. Rawlinson, V.P., in the chair.—The Chairman announced that the Founder's Medal had at the Council that day been awarded to Mr. J. Thomson, the Victoria Medal to Lieut. H. E. O'Neill, the Murchison Grant to the Pandit Krishna, the Back Grant to Mr. W. O. Hodgkinson, and the Cuthbert Peak Grant to Mr. J. T. Last.—It was also announced that Chief Justice Daly (President of the Geographical Society of New York), M. Elisée Reclus, and Herr Moritz von Deych had been elected Honorary Corresponding Members.—The following gentlemen were elected Fellows: His Excellency H. A. Blake, Sir R. Meade, Rev. A. E. Worthey, Messrs. A. Begg, J. A. Bryce, G. P. Hughes, B. Morice, J. Prior, and J. Proctor.—The paper read was "Journey on the Upper Congo and the Kwango Tributary," by the Rev. T. J. Comber.

INSTITUTION OF CIVIL ENGINEERS.—*April 24.*—Sir F. J. Bramwell, President, in the chair.—It was announced that the Council had recently transferred three gentlemen to the class of Members, and had admitted twenty-five as Students of the Institution.—The monthly ballot resulted in the election of six Members, thirty Associate Members, and three Associates.—The paper read was ‘On Rivers running into Tideless Seas, illustrated by the River Tiber,’ by Mr. W. Sheldor.

ANTHROPOLOGICAL INSTITUTE.—April 14.—Prof. Flower, V.P., in the chair.—The election of Messrs. J. G. Frazer, H. R. H. Gosselin, and J. Browne was announced.—Dr. J. G. Garson read a paper 'On the Inhabitants of Tierra del Fuego.' Three tribes inhabit the archipelago of Tierra del Fuego. They are the Onas, who inhabit the north and east shores, and resemble the Patagonians in being a tall race, chiefly living by hunting, but supplementing their food with shell-fish and other marine animals; the Yahgans, who live on the shores of the Beagle Channel and southern islands, and are a short, stunted race, subsisting almost entirely on the products of the sea and birds; and the Alamoofs, who dwell in the western islands, and are very similar to the Yahgans. The last two tribes and their characters were chiefly discussed, being better known to us. They lead a very degraded life, wandering about from place to place; possess no houses, but construct shelters out of the branches of trees; and build canoes of bark. They wear very little clothing of any kind. In stature they are short, the men averaging about 5 ft. 3 in. and the women about 5 ft. In the character of their skull and skeleton they resemble the other wild native tribes of America, but by isolation have assumed certain characters peculiar to themselves. The population of the Fuegian islands appears to be about 3,000. Much information is still required regarding the people and their social customs. The osteological characters of the Yahgans were pointed out and discussed.

NEW SHAKSPERE.—*April 10.*—Dr. F. J. Furnivall in the chair.—Mr. F. A. Marshall read a paper 'On the Tragedy of "Richard II."'¹ (Egerton MS. 1994). The Egerton MS. contained fifteen plays, most of them written during the first forty years of the seventeenth century. The date of 'Richard II.' however, was entirely a matter of conjecture; but it was certainly neither the one seen by Dr. Forman nor the one played in connexion with the Essex

Retellion. From the nature and quantity of the marginal notes, stage directions, &c., it seemed clear that the MS. had been used as a playhouse copy. Mr. Marshall held that the play was written by an actor, or at least by one with a large experience of the stage; and also that it had probably been much "out" by the actors themselves. It was very "close," full of movement and bustle, and without any poetic flights. Mr. Marshall read the opening scene to show the dramatic force and stir with which the play began, and passed on to the amusing scene between Woodstock and a "spruce courtier," interesting from its being an evident reminiscence of the "Ostro" scene in "Hamlet." A study of the points of similarity in this play and Shakespeare's followed, with a summary of the metrical analysis, which yielded the following results: average of unstopped lines, one in nine; of double endings, one in six; of rhymed lines, one in seven. As to date, Mr. Marshall held it to be certainly later than Shakespeare.—In the discussion that followed, the Chairman said that he had not the least doubt that the play was written after Shakespeare's time. The date was not earlier than 1620.—The Rev. W. A. Harrison concurred as to the date, and supplemented Mr. Marshall's list of resemblances by other parallelisms of ideas and in some cases of *ipso-similis verba*. These parallelisms were not confined to "Richard II," but were found in several other plays. He held that the writer had seen many of Shakespeare's plays and kept many passages in his memory (thus supporting Mr. Marshall's view that the writer was an actor), and he might even have seen the folio.—A paper "On Documents relating to the Players at the Red Bull, Clerkenwell, and the Cockpit in Drury Lane, in the Time of James I," by Mr. J. Greenstreet, was taken as read.

ARISTOTELIAN.—April 13.—Mr. S. H. Hodgson, President, in the chair.—A paper "On the Relation of Consciousness to the Organism," by Miss Handley, was read and discussed.

INSTITUTE OF SHORTHAND WRITERS.—April 11.—Mr. H. H. Tolcher, President, in the chair.—A paper was read "On Shorthand, its History and its Prospects," by Mr. M. Levy. The author traced the connexion of shorthand with the law courts, and referred to some celebrated trials, those of Lord Russell, Algernon Sidney, and Warren Hastings, raising the question how and by whom they were taken down. Reference was also made to Lord Campbell's remarks on shorthand and shorthand writers.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 4.—"Ages and Writers of Nagarjuna Bodhisattva (from the Chinese)," Rev. Prof. Benoist.
- Education, 7.—"Constructive Imagination," Mr. H. C. Bowen.
- Inventors' Institute, 8.
- Victoria Institute, 8.—"Paper by Rev. B. Collins.
- Society of Arts, 8.—"Cyanotype and the Spectroscope," Lecture I, Capt. W. de W. Abney (Cantor Lecture).
- Surveyors' Institution, 8.—"Romney Marsh, Past and Present; a Sketch of the Reclamation of this and adjoining Marshes," Mr. A. J. Burrows.
- Royal Microscopical, 8.—"Digestion and Nutrition," Prof. Gurney.
- Statistical, 7.—"The Relation of the State to Thrift," Mr. Newbold.
- Statistics of Friendly Societies and similar Institutions," Mr. E. W. Brabrook.
- Civil Engineers, 8.—"Discussion on Mr. W. Sheldor's Paper on the Construction of Rivers," Prof. H. Shaw.
- Zoological, 8.—"Structure of the Heart in *Ornithodoros* and *Apteryx*," Sir R. Owen; "Notes on the Characters of the Different Races of *Echidna*," Mr. O. Thomas; "Anatomy, Classification, and Distribution of the Arctoidea," Dr. Mivart; "Observations on the Theory of Sexual Dimorphism," M. J. Stolzmann.
- Asiatic, 4.—"Anniversary.
- Society of Arts, 8.—"Technical Education, with reference to the Apprenticeship System," Mr. H. Cunynghame.
- Microscopical, 8.—"Conversations.
- TUESDAY.
- Antiquarian, 8.—"Anniversary.
- Royal Institution, 3.—"Natural Forces and Energies," Prof. Tyndall.
- Royal, 4.
- Geological Engineers, 7.
- Society of Arts, 8.—"The Chemistry of Enslavement," Mr. F. J. Lloyd.
- University Service Institution, 3.—"The Native Tribes of the Sudan," Sir W. Smart.
- Civil Engineers, 7.—"Heat Engines," Mr. J. M. Davies (Students' Meeting).
- Quackett Microscopical, 8.—Papers by Dr. Burch and Mr. F. Cheshire.
- Royal Institution, 9.—"British Fossil Cycads," Mr. W. Carruthers.
- Royal Institution, 3.—"Fir-Trees and their Allies," Mr. W. Carruthers.
- Physical, 3.—"Theory of Illumination in a Fog," Lord Rayleigh; "Compound Dynamo Machines," Prof. A. W. Rücker.
- "Determination of the Heat Capacity of a Thermometer," Mr. J. W. Clarke.
- Botanic, 32.—"Election of Fellows."

Science Gossip.

THOSE who are interested in the prospects of marine biology in this country, and want to be made little ashamed of their Government and their countrymen, may be recommended to read Dr. Dohrn's last report on the zoological station at Naples. It has, *inter alia*, been determined to add a physiological laboratory, towards the expenses of which the Italian Government have promised 100,000 fr.; a first supply of 30,000 fr. is to be found in this year's Italian estimates.

MR. F. ORPEN BOWER, M.A., F.L.S., Lecturer on Botany at the South Kensington Normal School of Science, has been appointed Professor of Botany in the University of Glasgow, vice Prof. Bayley Balfour.

Engineering informs us that the projected new work in America in connexion with the telephone amounts in total to 247,720 miles, or a length greater than the mean distance between the earth and the moon.

PROF. OLIVER J. LODGE at the meeting of the Telegraph Engineers and Electricians read a paper "On the Locality or Seat of the Electromotive Force in a Voltaic Cell." This paper, the result of numerous well-devised experiments, is very suggestive; it not only advances this important question considerably, but it clears the way for a more thorough investigation into the origin of the energy of the electrical current.

M. MANHÉS has been awarded by the Société d'Encouragement pour l'Industrie Nationale the prize of 1,000 fr. for the discovery of a new alloy useful to the arts. M. Manhés mixes 75 per cent. of copper and 25 per cent. of manganese, and adds it in small quantities to the molten copper after refining and just before casting, well mixing the metals. Copper thus treated is said to be of superior quality for sheeting ships' bottoms, as it is more slowly acted on by sea water.

M. ARNAUD communicated to the Academy of Sciences of Paris on the 9th of March his "Researches on the Colouring Matter of Leaves and the Identity of the Orange-Red Colour with Carotin."

THE Meteorological Returns from Calcutta, Lucknow, Lahore, Nagpur, Bombay, and Madras, for the months of September and October, 1884, have been received, with the hourly means of the chief meteorological elements recorded at the Alipore Observatory, and the hourly movements of wind at Lucknow and Nagpur.

THE Memoirs of the Geological Survey of India, Vol. XXI. Parts I. and II., are to hand, containing a memoir by Mr. P. N. Bose "On the Geology of the Lower Narbadá Valley between Nimáwar and Káwant," and another by Mr. Francis Fedden "On the Geology of the Káthiawári Peninsula in Guzerat." These memoirs are illustrated by well-executed geological maps of each district.

FINE ARTS

"THE VALE OF TEARS,"—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 25, New Bond Street, with "Christ leaving the Pratorium," "Christ's Entry into Jerusalem," "The Dream of Pilate's Wife," and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Landscape. By P. G. Hamerton. Illustrated. (Seeley & Co.)

The author of "The Graphic Arts" and "Etching and Etchers" has been blessed with extraordinary good fortune in producing this *magnum opus*. He has chosen a noble subject, he has devoted all his energies and indomitable patience to its treatment, and he has been seconded by his publishers with such unwonted courage, zeal, and taste that the superb volume before us may be said to represent, so far as this country is concerned, illustration, decoration, typography, and taste in binding at their best, employed on a work devoted to the fine arts exclusively. Nearly four hundred folio pages, closely printed in elegant and legible type, are given to the vast theme Mr. Hamerton has selected. Add to this forty-three illustrations—including a new Turner—of the size of the pages, and printed with care from original etchings, engravings, and photogravure plates, all more or less choice. The splendid volumes

on artistic subjects which are the glory of the *éditeurs* of Paris have in "Landscape" a successful rival, and English illustrative design and typography are no longer hopelessly in the rear.

Mr. Hamerton has, he tells us, not tried to write

"a treatise on landscape painting, either from the technical or the aesthetic side, nor is it [this book] by any means exclusively a treatise on landscape in nature. My dominant idea has been the influence of natural landscape upon man."

How well qualified is our author for this task all know who have read the "Painter's Camp in the Highlands," "The Sylvan Year," his charming notes on French rivers, and those delightful boating experiences of which we find many new illustrations in this book.

There is something of the cheerful and yet deliberate spirit of Mr. Hamerton's favourite river the Saône in this book. Between its ample margins and sumptuous covers he has found space for countless observations, careful studies, and pleasant disquisitions about landscape of all sorts, from the tempests of the sea to the swiftness of that "arrowy Rhône" which he cleverly contrasts with the lingering Saône. He quotes a thousand delightful instances of the truest word-painting after nature, discriminates the laboured passages in Wordsworth from his lyric utterances, shows with keen zest where Disraeli found pinchbeck raptures which even as pinchbeck were not real; and he dilates on Homer, Tennyson, Shelley, Poe, Ruskin, and Scott, to whom the modern world owes so deep a debt, less, perhaps, for the gift of perception than for clear, honest expression. He presses into his service some of the latest travellers, to say nothing of Humboldt, to whose fine comprehensive sympathy with landscape Mr. Hamerton pays due honour not hitherto rendered, and Victor Hugo, whose wideness of grasp is justly praised. He has omitted, so far as we have been able to discover, one only of the modern masters of landscape painting in words. When we state that the omitted name is Mr. Browning's, it is only to say that, amid so vast and varied a treasury of language as he has spread before the reader, nothing but an accident can account for the absence of a figure which will always loom large in the gallery of nature-painters, who could not only represent the ghastly landscape of "Childe Roland to the Dark Tower came," but describe the external aspect of a garden wall, as in Paracelsus's cheery exordium to his friends at Würzburg:

One old populous green wall
Tenanted by the ever-busy flies,
Grey crickets and shy lizards and quick spiders,
Each family of the silver-threaded moss—
Which, look through near, this way, and it appears
A stubble-field or a cane-brake, a marsh
Of bulrush whitening in the sun: laugh now!
Fancy the crickets, each one in his house,
Looking out, wondering at the world—or best,
You painted snail with his gay shell of dew,
Travelling to see the glossy bats high up
Hung by the caterpillar, like golden lamps.
Than this Masseus, the Serpent Painter himself, never depicted anything more elaborate.
The fancy that delineated the garden of Salinqua at Ferrara with touch on touch like a Turner told with the energy of

Decamps how Verona looked to Sordello at a momentous hour:—

That autumn eve was stilled:
A last remains of sunset dimly burned
O'er the far forests, like a torch-flame turned
By the wind back upon its bearer's hand
In one long flare of crimson; as a brand,
The woods beneath lay black. A single eye
From all Verona cared for the soft sky.

'Sordello' abounds in masterpieces of landscape painting in words, but none is better than the picture of the poet's birthplace:—

In Mantua-territory half is slough
Half pine-tree forest; maples, scarlet-oaks,
Breed o'er the river-beds; even Mincio chokes
With sand the summer through; but 'tis morass
In winter up to Mantua walls. There was,
Some thirty years before this evening's coil,
One spot reclaimed from the surrounding spoil,
Goto; just a castle built amid
A few low mountains; firs and larches hid
Their main defiles, and ring of vineyard bound
The rest. Some captured creature in a pound,
Whose artless wonder quite precludes distress,
Secure beside in its own loveliness,
So peered with airy head, below, above,
The castle at its toils, the lapwings love
To glean among at grape-time. Pass within.

And having entered we encounter a series of architectural pictures, each finished like a De Witte, instinct with the sentiment of Rembrandt, and endowed with all his light, golden gloom, and coloration. Rembrandt was one of the greatest artists in landscape the world has known. Yet, though we have turned over Mr. Hamerton's pages with care, and examined the copious index, we have found only one allusion to Rembrandt, and this refers to him rather as a draughtsman than as a landscape artist to whom the designers of the Low Countries, such as De Konigh and Van der Neer, owed much of their best inspiration. Another master, to whose prodigious influence on Claude we have for many years borne witness, is Adam Elsheimer. Of him Mr. Hamerton says nothing, so far as we have discovered; yet this painter might not unfairly be called the harbinger of pathetic "classic" landscape in the modern sense of the term, which includes Claude, Cozens, and Wilson, and even Girtin, among its prophets. We miss these great names from the list of painters, and, inquiring further in respect to omissions of "mighty poets," we fail to find the titles of Spenser and Chaucer, except an isolated reference to the latter's love of nature.

These omissions of great names make it evident that Mr. Hamerton has not intended to write an exhaustive essay on the influences of landscape on the human mind. He has not designed to show us what poets and painters meant on their own account, but he has chosen their prose and poetry, their drawings and their pictures, as means for expounding his own impressions of nature in landscape of many countries and ages. Copious, clear, and, above all, true to nature, the author in this resembles his own Saône, which, though brimming, is never tempestuous, and takes us happily and easily to our journey's end. If he intends to write a scientific exposition of landscape in nature as represented in art and verse, he need only supplement this large volume with notes on some, if not all, of the masters we have named.

Before we proceed to criticize what Mr. Hamerton has written, let us say

that some measure of condensation might be desirable by those who have not time to master so large a volume as this. Several of the chapters could easily be abridged without losing their value to the student, who might be trusted to refer to the original texts and pictures. The work would lose little or nothing by compression of several chapters where the author, deeply in love with his subject and copiously informed about it, has given liberal measure of his thoughts and impressions. On the other hand, some of the chapters would bear republication as separate essays, because they exhaust their subjects, and very agreeably show the keen insight of the author as well as that introspection which is the distinguishing characteristic of Mr. Hamerton's intellect. It makes him a didactic as well as a picturesque writer, and imparts a deliberate and impressive character to all he has to tell us of his observations and experiences. He is sometimes so much in love with the thought which for the nonce has possession of his mind, that it directs his efforts, colours his imagination, and makes his readers see in a peculiar light all that he sees. This self-contemplation, although it is never ungraceful nor unworthy of the thinker, tends to make him linger between commonplace boundaries even after he must have exhausted their charm for himself and produced an effect on his reader which taxes to the full the powers of his well-sustained style. But for this style and all that belongs to its exercise some of the chapters might become hard reading. The tendency to expatiate on comparatively unimportant things while the main current of the writer's and the reader's studies must needs wait their turn results, however, in nothing more unfortunate than the very careful preliminary observations Mr. Hamerton has been at the pains to make in reference to the probable surmises of careless and ignorant critics about the character of some of the illustrations before us. The beauty and fidelity of the examples being obvious, it really matters very little whether the uneducated critic takes the prints for photographs or needle-etchings. Of course it was desirable to state that some of the fine things were produced by the aid of photography without the slightest loss of their autographic character.

Mr. Hamerton's thirty-eight chapters having not more than a general relationship, due to their common subject, we need not follow the almost accidental sequence of his essays. The connecting thread is suggested by the following. After illustrating his leading idea, of which we have already spoken, our author tells us:—

"In writing it [the book] I have been guided by two principal considerations. Well knowing that the impressions we receive from landscape are always the result of our own idiosyncrasy as much as of the external nature that affects it, I felt bound to let personal preferences be frequently, though not obtrusively, visible. On the other hand, as I had to do with the influence of landscape on minds of the most varied orders, it was necessary that I should enter into feelings very different from my own."

In carrying out his purpose Mr. Hamerton has written chapters, or rather essays, which are not obviously interdependent, on "Our Feelings of Affection for Nature," which

includes some capital bits of analysis, and "On the Power of Nature over Us." This is a curious and well-studied essay on the self-abnegation of Lacordaire and others, who may be said to have defied the charms of Nature. Of Lacordaire we know that "his renunciation of Nature was at the same time an asceticism and an escape." Blake himself rebelled against what he called nature. "He would not be enslaved by the natural world." "Natural objects," he declared,

"always did, and now do, weaken, deaden, and obliterate imagination in me. Wordsworth must know that what he writes valuable is not to be found in Nature."

Thus, in one sense of the term, Blake illustrated with all his might the common artistic expression that "Nature put him out." This was quite a different thing from the pusillanimous asceticism of Lacordaire, which was worthy only of a monk. "On Landscape as reflecting the Moods of Man" is one of the best chapters, if not the best, in this book. It contains a keen and searching analysis of the influence of Alexander Smith's poetry, which collapsed as quickly as it grew, and is now quite forgotten. In the 'Life Drama' of Smith there is, as Mr. Hamerton wisely says, hardly any other element of vitality than an abundance of fresh similes, or analogies between natural phenomena and human experiences. There is a kind of wit in the recognition of such analogies as Smith detected, but there is little or no poetry in it. Nevertheless, nothing is more commonly mistaken for the poetic faculty than facility in detecting such likenesses. "For me," says our essayist, referring to that common love for expressive, i.e., pathetic landscape, which desires anything rather than the absence of sentiment, "I love 'grey boulder and black torn,' and shreds of rain-cloud flying on the northern wind better than that island valley of Avilion—

Where falls no hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadowed, happy, fair with orchard lawns
And bowery hollows crowned with summer sea."

The essay on "The Virgilian Landscapes" contains an unusually large proportion of excellent criticisms. The author says:—

"The strength and genuineness of the rural sentiment in Virgil have won him credit for more power as the poet of landscape than that which he really possessed. An ancient author easily gets credited with more faculty and insight than were ever really his own. The slightest hint is seized upon as proof of his sensibility and his watchful keenness of observation. With regard to Virgil this tendency is increased by his own affectionate ways. He really loved the country, the fields, the trees and vines, the oxen and sheep, the peaceful rural life, and all true lovers of these things love him for his love. He expressed in the most beautiful language the old poetical feeling of rustic humanity that had come down to him from I know not what dumb and nameless ages of far antiquity, and so persistent is the sentiment that it often happens to us in these modern days to be suddenly struck with the Virgilian character of some quiet rural scene, and to remember that the Mantuan had noticed exactly the same thing nearly two thousand years ago. He did not admire nature as a spectacle, but had a true happiness in thinking of the country, so that rural images easily occurred to his mind."

Admitting the force of all this—the passage is probably the best in the book—

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we must not allow ourselves to be so far beguiled by our own ideas of love of nature and observation of nature as to suppose that the men of antiquity, of whom Virgil is here taken as the best type, had but weak delight in nature. Language is, after all, but an imperfect medium for the communication of thoughts, fancies, and impressions. If we relied upon language alone for notions of Egyptian and Greek art, how utterly insufficient would be our conceptions of what antique architecture, sculpture, and even—however imperfect the remains may be—painting, have preserved to us! It is our misfortune that we study antiquity through words chiefly, and do not take enough account of art. This is carried to such a pitch that only men of letters are supposed to be accomplished, and they fondly imagine that Greek life, Roman vigour, and Egyptian learning had no other means of expression than words afforded. Such narrow views are, on the face of them, absurd. Let us be sure that our professors have not yet gauged the life of antiquity; neither do they seem to have succeeded in measuring the ancients' love of landscape by the rules of Virgilian verse. Our learned men must recognize what there is in antique sculpture before they conclude that the glory of nature was unappreciated in Greece. It is incredible that the Greeks shut their eyes to all manifestations of beauty but that of the human form. The true love of nature is to be seen in antique art not less than in the poets of Greece and Rome. Until we have thoroughly assimilated these facts we have failed to appreciate the nature of the case here submitted for judgment, and by so much the less are we able to argue the point at issue, which is how far it is right to take Virgil's verse as a full and just exponent of the nature-love of antiquity.

The chief remaining chapters of this large work are appropriated to the "Scenery of Great Britain," the "Scenery of France" (a capital essay), "Mountains," "Lake Scenery," "Lake Shores," "Lake Islands," "Lake Surfaces," and "Rivers in Art." It will be noticed how large a share of Mr. Hamerton's attention is claimed by what he calls water-scape. The last-named essay is marked by a careful study of Turner's notions of rivers, which convinces us that the master to whom we owe so many delightful impressions of French and English waters cared more for the architecture on their banks, and the bridges which spanned them, than for the streams themselves. Of the vast lonely spaces between town and town, which are the most characteristic elements of riverine landscape in France, Turner knew nothing; but Corot, Mesgrigny, Yon, Daubigny, Harpignies, and half a dozen more have revealed a new world of beauty in the little frequented reaches of the Seine, Marne, Oise, Loire, and Meuse. A few of the Dutch painters had glimpses of this, yet they were but glimpses, and seem to have been accidentally taken. The melancholy sentiment of these grand and lonely reaches was not at all to the taste of the old painters, whose experience of turbulent provinces and sturdy beggars disposed them to prefer the comforts of home prospects. To dread of violence and robbery we must attribute our ancestors' lack of affection for,

or actual dislike of, wild landscape. The Neapolitans, such as Salvator, had the benefit of this very feeling of dread; to secure it they filled their wildernesses with banditti; Teniers was the only Dutchman who ventured to do so, and this but seldom. Hobbema's, Ruysdael's, Wynants's, and Everdingen's sandy woods and wildernesses are rarely without signs of man, his houses, roads, or mills. The same may be said of Titian, who was the first landscape painter in the modern sense of the term. Every one knows that, even when St. Jerome or the Magdalen had to be represented in the desert, and anything like an extensive view is given, there is invariably a comfortable château or farmhouse within call. Until the last century men seem to have hated and dreaded the houseless wilderness, the waste of waters wide and deep. Albert Dürer's wildest landscapes commonly include a fortalice on a beetling crag; the background of his stupendous picture the Landauer altarpiece at Vienna exhibits the finest view at large of a river which we owe to the old German school, but there are plenty of buildings in it. We are at one with Mr. Hamerton in ranking Cornelis Huysmans of Mechlin as a landscape painter far above the more popular Hobbema; in "The Private Collections of England" we have often maintained the superiority of the better, but less known master.

We must not close this notice without a tribute of praise for the beautiful illustrations, which will always give the book extraordinary value. We may name without describing the best among them, and without reference to the modes of their execution. They are 'The Farmyard,' by S. Palmer; 'Bulls in the Campagna,' by C. Paris; 'Cayeux-sur-Mer,' by C. Yon; 'Wood and Lake,' by Corot; 'Landscape,' by Girtin; 'Mantes la Jolie,' by Corot; 'The Windmill,' by Linnell; 'Thun,' by A. W. Hunt; 'The Eagle's Nest,' by Landseer; 'Pont-y-Cyssylite' and 'Rhadiadr Cwm,' by D. Cox; 'Kirkstall,' 'St. Denis,' 'The Old Devil's Bridge,' 'Fishing Boats,' and 'Totnes,' by Turner; 'Banks of the Seine,' by Daubigny; 'The Seine,' by Harpignies; 'Birch Trees,' by F. Slocombe; and 'Landscape,' by C. Huysmans.

THE INSCRIPTION FOUND AT ELATEA.

5, Bank Buildings, April 11, 1885.

In an interesting account, written by M. Spyridon P. Lambros, in your impression of the 11th inst., of a Greek inscription found at Elatea, he makes use of an expression upon which I should like to make an observation.

He describes an inscription containing the following words: Οὗτός εστιν ὁ λίθος, κ.τ.λ. This he translates "This stone comes from Cana in Galilee," and he proceeds to comment upon a translation in French made by M. Diehl, "C'est ici la fameuse pierre." In this comment M. Lambros observes: "There is no ground for such a translation in spite of the position of εστιν, which would naturally be expected to follow the words ὁ λίθος." It is upon this observation that I wish to remark.

The writer of the inscription was obviously following the words of St. Peter in Acts iv. 11, Οὗτός εστιν ὁ λίθος, κ.τ.λ., which is translated in our version, "This is the stone which was set at naught," &c.

It is just possible that M. Lambros may not have got this in his mind, because this particular verse is omitted in the Epistles for next week,

in which the fourth chapter of the Acts of the Apostles is read, being the second week after Pascha.

I venture to think that the person who put the inscription there piously believed he had the very stone upon which the pitchers were put, and that this is what he meant to say. It is to me a matter of the greatest satisfaction that Christian antiquities are now occupying the attention of Greek antiquaries. They form a rich and almost unknown field.

EDWIN FRESHFIELD.

SALES.

A LATE sale of portraits in Paris realized the following prices in francs: Ferdinand I., attributed to P. Porbus the Elder, 3,500. Portrait présumé de Frédéric le Sage, Duo et Électeur de Saxe, and Portrait présumé de la Femme de Frédéric le Sage, 6,000. Catherine de Médicis, Reine de France, alors Dauphine, attributed to Antonio More, 1,210. Henri IV., Roi de France, Ecole des Porbus, 1,080. Marguerite de Valois, première Femme de Henri IV., attributed to F. Porbus, 1,150. Isabelle de Bourbon, Fille de Henri IV., attributed to Rubens, 1,220. Don Sébastien, Roi de Portugal, École Flamande, 840. Henriette de Clèves, Femme de Louis de Gonzague, attributed to Paris Bordon, 400. Maurice de Nassau, Prince d'Orange, attributed to J. van Ravestein, 500. Philippe II., Roi d'Espagne, attributed to Coello, 500. St. Joseph et l'Enfant Jésus, attributed to Murillo, 2,000.

The following pictures by the late M. Gustave Doré fetched the highest prices, in francs, in Paris on the 10th and 11th inst.: La Mort d'Orphée (Salon of 1879), 2,400; Le Déluge, 1,350; Diane Chasseresse, 750; La Chute des Anges Rebelles, 530; Les Trois Juges de l'Enfer, grisaille, 540; La Tombe Ardente de Farinata, 400; L'Enchanteur Merlin, 700; Les Nymphes, 450; L'Énigme, grisaille, 500; L'Aigle Noir de Prusse, grisaille, 780; Défense de Paris, grisaille, 585; L'Entrée de Jésus à Jérusalem, 1,000; Le Calvaire, 1,000; Ecce Homo, 680; Le Christ sortant du Tombeau, 320; Le Christ expirant sur la Croix, 1,050; Le Baiser de Judas, 750; La Marchande de Fleurs, 1,600; Forêt de Bouleaux, près Phalsbourg, 600; Paysage d'Écosse, 3,700; Vue des Alpes, 3,220; Les Chutes du Garry (Perthshire), 1,300; Paysage d'Écosse, 1,920; Paysage: Effet de Neige, 1,150; Le Grand Chêne (Vosges), 1,220; Biches dans une Forêt de Sapins (Vosges), 1,400 (Doré Gallery); Éclaircie d'une Forêt de Sapins sur la Côte de Saverne (Alsace), 600 (Doré Gallery).

NOTES FROM ATHENS.

On the 31st of March died at the Piraeus, after long suffering, the General Inspector of Antiquities in Greece, Panagiotis Stamatakis. The readers of my "Notes from Athens" are well acquainted with the name of this zealous antiquary, for I have often made mention of him. Stamatakis was not a trained professional archaeologist, but self-taught. While yet young (over twenty years ago), as a *studiosus medicina* he entered the Department of Antiquities in the Ministry of Public Instruction. From that time he conceived such a passion for archaeology that he quite abandoned medicine and devoted himself to his new pursuit. He so distinguished himself that a year ago he was named General Inspector of Antiquities. It may safely be said of him that, especially of late years, he was one of the most important representatives of the archaeological movement in Greece. Even as a simple assistant in the Department of Antiquities, as also as an inspector in Continental Greece, he was exceptionally active wherever an excavation or the preservation of antiquities was in question, where it was desired to found a local museum, or when he had to be present at the excavations of the foreign institutes established at Athens or those of individual enthusiasts for antiquity like Dr. Schliemann. The archives

of the Ministry and the reports of the Greek Archaeological Society bear striking testimony to his inexhaustible industry and knowledge. In Argos, Corinth, Thebes, Thisbe, Tanagra, Sparta, Menidi, Delphi, Orchomenus, Mycenæ, Leuctra, and Chæronea, he made or inspected excavations. Most of the local museums in Greece, such as those at Tanagra, Thebes, and Sparta, are due to him. He was by the side of Schliemann at Mycenæ, he completed the excavations made there, and he also took care that the rich treasures found there were collected and catalogued with wonderful care and brought to Athens, where they are now housed in the new Polytechnic. Besides, he gave great attention to the works for the restoration of the Lion of Chæronea and the discovery of the remains of the Greeks who fell there, as I recounted in the *Athenæum* of 1880 (No. 2758). With his activity it is natural that Stamatakis, who was scrupulously exact, had plenty of opportunities of finding and describing inscriptions. But he published comparatively little, because, working for the Archaeological Society or the Minister of Public Instruction, he had often to hand over his copies to others. None the less he could work independently. In the ninth volume of the *'Aθήναιον'* he edited the inscriptions from Chæronea and Levadeia; in the first volume of the new Greek Archaeological Journal those from Delphi and Tanagra. His most important productions, however, are his diaries of the excavations at Mycenæ and Chæronea, of which the first seems ready for the press. The Archaeological Society was going to publish it; but the Ministry intend now to take on themselves the publication of both diaries as a memorial to the deceased.

His last work was to lay bare the antiquities on the Acropolis and to pull down the Turkish additions (of which I made mention in the *Athenæum*, No. 2990). The labour injured greatly his already enfeebled constitution, and without exaggeration I may say that he fell a victim to the restoration of the Acropolis.

SPYE. P. LAMBERT.

Fine-Art Gossip.

MR. W. B. RICHMOND's elaborate picture, which has been long in hand, will probably appear at the Grosvenor Exhibition of this or next year. An admirable subject has been carefully thought out and painted. It is the theatre at Athens during the description of the murder of Agamemnon, as given by Clytemnestra in the 'Agamemnon' of Aeschylus. The scene is made distinct with terror in the faces and actions of the spectators, who sit in three rows under the shadow of the velarium extended above the colonnade which goes from side to side. Between the white shafts of the columns are seen the rocky ground near the city, the Acropolis with its group of temples, the fane of Theseus and Bacchus, cypresses and gigantic pines, and summer clouds trailing across the sky. The spectators are all attention; the triple line of eyes is concentrated upon the arena, where we seem to stand near the tragedian who has entered with the sword. In the centre of the lower bench is the archon on his throne; near him on each hand stands a young priest of Bacchus, clad in a leopard's skin and holding a *thyrsus*. To right and left on the same line sit the elders of Athens, all profoundly moved. One of them seems to be conscience-stricken, and betrays an inward awe that is not evinced by his companions. At the extremities of this row are the slaves of the theatre, each in his quasi-Egyptian attire, with his hands folded before him, and absorbed by the passion of the actor, although all heed for ordinary displays of emotion has long been unknown to them. Of the rank and file of the spectators, one stands upright in the row; two, leaning forward on the bench, rest their chins

upon their hands; while another, who has a red mantle about his head, is as still as a statue and lets his interknit fingers lie in his lap. Several appear to be entranced. One has not moved his hands from the place they occupied on the back of the seat when the actor entered, and his face is fixed like a mask. One has thrust his long thin visage between his attenuated hands, while the strident voice rings in his ears, "I dare avow his death, and justify the deed!" The shifting eyes of some seem to follow the movements of the murderous sword, and some, sinking backwards, draw their breath deeply. One wrings his hands hard, while, swerving in his seat, his neighbour hides his face, as if he dreaded the coming blow and heard,

I struck him twice, and twice
He groan'd, then died. A third time, as he lay,
I gord him with a wound; a grateful present
To the stern god, that in the realms below
Reigns o'er the dead; there let him take his seat.
He lay; and spouting from his wounds a stream
Of blood bedew'd me with these crimson drops.

MR. WATTS has lately finished nearly life-size, three-quarters-length portraits of two sisters. One—that representing Miss Laura Gurney—is destined for the approaching Royal Academy Exhibition. It shows a bright blonde standing with her hands joined in front, while her face is raised and thrown a little forward. She has quick observant eyes and some *espionnerie*, but more of inquiry and naïve surprise. She wears a purple hat and brown feather; a cloak of deep rich red brocade, trimmed with fur, falls from her neck to her feet in regular folds. The companion picture is that of Miss Rachel Gurney, a dark brunette, with black eyes and hair, and a serious expression. She wears a black indoor dress, fitting loosely, except where it is drawn close at the throat. She is leaning against a wall, and turning, looks with sidelong eyes to our left.

MR. OAKES has sent to the Academy a large and powerful landscape representing drifting clouds and sun-gleams over a wide table-land in Carnarvonshire, enclosed by distant mountains, and traversed by a deep and wide stream, which, near the front, pours its peat-stained waters in a cascade. A graceful group of ashes is on the left bank; a birch faces the group on our right, and stands alone near the white fall. In the mid-distance of the further bank a shepherd collects his flocks. 'A Passing Squall in the Menai Straits' is the title of Mr. Oakes' smaller picture. Beaumaris is seen through a veil of flying scud and spray torn from the sea. Masses of grey cloud fly from Anglesey to the Carnarvonshire shore. The sea is vexed by the sudden fury of the wind, and rises in lofty waves, the crests of which are torn away.

MR. WALTER CRANE's contributions to the Grosvenor Exhibition are two. 'Freedom' may be called a pictorial allegory, with all the charms of learned, sound, and choice execution, bright, fresco-like, and harmonious coloration, luminous and solid verisimilitude of tone, and unflinching studies. It displays the interior of a stone dungeon where the Genius of Freedom, a radiant angel clad in white, with coloured wings, has just descended with both arms stretched wide apart. She is half hovering and half stepping downwards while, with deep compassion, she regards a young prisoner, who bestirs himself at her approach so that the manacles fall from his limbs while he rises from the stone floor. On his head is the red Cap of Liberty. Seated on a bench on our left is a crowned and aged warrior completely clad in armour, who, typifying royalty and martial force—which are supposed to be losing authority with failing powers—lets his useless halberd lean idly at his shoulder and sinks into death-like stupor. On the other side the effete power of Superstition is supposed to be characterized by a cowled monk, who dozes in his hood, with a useless book and crook at his side. A smaller picture is called 'Pandora,' and represents the bride of evil dower lying on a large

cassone, or wedding chest, over which her long white arms are thrown. She is naked to the waist. She seems to be conscious of her destructive mission, and to be mourning over the fate she brings. The cassone is magnificently jewelled and sculptured, inlaid with ivory and precious stones, and resplendent metals, which are embossed and chased and moulded. The cassone stands on feet carved with grotesque monsters, and it is raised on a sort of platform above the floor in the centre of a hall of antique state and huge dimensions. The floor is all of rich mosaic, chiefly blue, inlaid with serpents and other minatory emblems of austere heraldry, which is repeated in the embroidery of a vast *portière* of ominous indigo and white extending across part of the chamber, one side of which is open, so that, between the white shafts of a range of Doric columns and the dark pyramids of a line of cypresses bowing in a bitter gale, we look down on a desolate champaign lying in the shadow of a cloud, enclosed by gloomy hills, and traversed by a winding river, one reach of which reflects a space of bronze colour, while another reach shines like steel.

This week will long be notable in the annals of lovers of pictures of the early Italian, German, and Low Country schools, in consequence of the sale by Messrs. Christie, Manson & Woods, which is appointed for to-day (Saturday), of the collection of the late Rev. J. Fuller Russell. Most of them were at Manchester in 1857, and at the Academy in 1877, 1878, and 1879, when we noticed a considerable number of them. Amongst 141 lots are productions of the greatest rarity; among them a Giotto, and works by Sano di Pietro, Berna da Siena, Bartolo di Fredi, Taddeo di Bartolo (a fine diptych, R.A. 1877, No. 152), A. Borgognone, Spinello Aretino (a noble Crucifixion), and Camaldolese (the famous 'Death of the Virgin'), and pictures ascribed to Wohlgemuth, Altendorfer, Q. Matsys, and Taddeo Gaddi.

ON Monday next and four following days Messrs. Sotheby, Wilkinson & Hodge will sell the collection of engravings and etchings formed by Mr. W. Bell Scott. Besides these examples, which include a great number of productions of rare masters, there are a collection of drawings by Blake and two very curious early metal plates: in all, more than 800 lots.

MR. R. FISHER's account of the early Italian engravers, written for the Trustees of the British Museum, beginning in 1852 with Finiguerra, and continued to the death of M. Antonio, is ready for publication. The changes in the administration of the Print Room have occasioned delay, but the earlier portion of the work was in type nearly three years ago, and only awaits final correction. The manuscript of the remainder has been for some time finished, and is ready for the printer.

MESSRS. J. HOGARTH & SONS, Mount Street, have appointed to-day (Saturday) for the private view of a very important and valuable collection of drawings and sketches by R. P. Bonington, a master in every way memorable whose works are duly honoured in France.

ON the 11th inst. died, in the seventieth year of his age, Mr. James George Philp, a well-known landscape painter, one of the oldest members of the New Society (now the Institute) of Painters in Water Colours. He came from Falmouth, and he died there. His first appearance was at the Academy Exhibition of 1846, to which he contributed oil pictures of 'Chudleigh Brook' and 'Poltesco, Cornwall.' He was frequently represented in the same gallery and at Suffolk Street until 1854. In 1856, having devoted himself with success to water-colour painting, he was elected a member of the New Society, and from that time till lately he continued an active exhibitor with this body.

It is not good news for critics that the hanging space in the next Royal Academy Exhibition

will be nearly double what it was before, and there is no consolation in the fact that nearly 13,000 works, all told, were offered for exhibition this year.

ANTICIPATING former arrangements we announced last week, the authorities of the Grosvenor Exhibition have appointed Saturday next for the private view of the gallery; the public opening will be on the Monday following. The British Artists' Exhibition will be opened to the public on Monday next; the private view occurs to-day (Saturday).

We regret greatly to hear that the Society of Antiquaries is to lose its accomplished and popular secretary. After having laboured for a quarter of a century with great credit to himself and much advantage to the Society, Mr. Knight Watson has determined, owing to impaired health and other causes, to retire from office. Mr. Watson, therefore, will be re-elected on St. George's Day for the last time.

In addition to the monument of Lord F. Cavendish, which we described the other day, Mr. Woolner has sent to the Academy a firmly, clearly finished bust of Sir Donald Currie. It is one of the soundest and most complete pieces of workmanship he has produced—an example of exhaustive skill, as broad as it can be, yet having all the vivacity of a likeness.

The project for submerging the graveyard of the Macgregors at Portnellan, near the head of Loch Katrine, as proposed by the promoters of the Glasgow Corporation Water Bill, is likely to be abandoned, through the efforts of members of the clan and of the Glasgow Archeological Society. The arrangement that will probably be agreed upon is that, previous to raising the level of the loch (to meet the demand of Glasgow for increase of its already great water supply), the graveyard shall be raised so as to form an islet. The monuments and sculptured stones, several of which are curious and of some little historic interest, will remain in their present position. The ruins of Rob Roy's farmhouse, which was a substantial dwelling of two stories, are in the immediate vicinity of the burying-ground. The contemplated desecration of the graveyard has so far roused the feelings of the clan as to lead to the resuscitation of the Clan Gregor Society.

THE Senatus of Aberdeen University has resolved on forming a collection of antiquities, mainly relating to Aberdeenshire and the north of Scotland in historic and prehistoric times. The room which formed the natural history museum at King's College, previous to the union of the two colleges twenty-five years ago, is to be set apart for the purpose. It already contains a collection of ancient and modern coins, Egyptian antiquities, and a number of casts of Greek and Roman sculpture.

SIGNOR E. MARTINENGO CESARESCO writes from Salo:—"It may interest your readers to hear that Prof. Uzielli, whose 'Ricerche intorno a Leonardo da Vinci' were reviewed in your issue for April 4th, is now engaged in a strenuous endeavour to persuade the Italian Government to publish all the remaining MSS. of Leonardo that are to be found in Italy. Most important of these is the Codice Atlantico, in the Ambrosian Library at Milan, containing 295 drawings. For further particulars I must refer to a pamphlet entitled 'Per la Pubblicazione dei Manoscritti e dei Disegni di Leonardo da Vinci.' The professor hopes that men of art, literature, and science in all parts of the world will give his scheme their support."

THE whole of the architectural work of the new Hôtel de Ville, Paris, is finished. The magnificent collection of tapestry of the Gobelins du Mobilier has been transported to the Hôtel in honour of a grand fête, and used to decorate the Salle du Conseil Municipal. More than one consideration leads us to trust that this transportation is but temporary.

A COMPLAINT, or rather a remonstrance, which is not less novel than reasonable, has been addressed to the authorities of the Salon to be opened next month. Every one who knows what multitudes of works are submitted to the jury of selection may imagine the state of the jury's critical faculties when pictures by artists whose names begin with late letters in the alphabet are presented. It is the practice to show first to the jury the works of artists whose names begin with A, and proceed in alphabetical order until the productions of M. Z— are submitted. A group of artists unfortunate in the initials of their names have requested the jury to begin with Z or an intermediate letter, and not with A. The jury has recognized the justice of the reclamation, but replied that, the examples having been classed according to the old usage, it is impossible now to alter the plan for examining them. There are more French painters of note whose names begin with C than with any other letter.

PRECENTOR VENABLES writes:—

"It is to be regretted that your correspondent should throw discredit on the proposed restoration of the Priory church of St. Bartholomew, Smithfield, by talking of 'a bogus Norman arcade' and 'a sort of a bow,' and attributing the 'indecency' of a fringe factory hanging over the altar to the restorers of twenty years back. If your correspondent had been more careful to be accurate than to be smart, he might have learnt that the 'Norman arcade,' at which he jibes as if it were entirely the creation of the last restorers, is, with the exception of the three central arches, an unaltered fragment of Rahere's original building, and that the architect then employed (who he was I know not) simply completed the apse according to what must have been the original design, though possibly altered in later times, when the taste for square east ends came in, as at Winchester and Gloucester. What the original place of the altar was is a minor point. But it is not altogether so certain as your correspondent supposes. The opportunity of ridding the church of its degrading encumbrances now presented is one that cannot return, and if lost will be lost irretrievably. Restorations are, I confess, usually evils, but they are often necessary evils, if our churches are to be made worthy of their high functions. The movement for the restoration of St. Bartholomew's is one rather to be helped forward with kindly effort than to be assailed with harsh and ungenerous criticism."

MUSIC

MUSIC AT THE INVENTIONS EXHIBITION.

I.

MANUFACTURERS' EXHIBITS.

On Wednesday of this week the time for sending in musical instruments to the International Exhibition of Inventions expired, and it is therefore possible to speak with some degree of confidence as to the character and extent of the display. For obvious reasons the historical portion of the Exhibition, for which the galleries of the Albert Hall have been reserved, cannot be dealt with at present; but it may be said that the owners of instruments, books, manuscripts, paintings, relics of various kinds, &c., have evinced generosity of spirit in lending their treasures to the South Kensington authorities, and to amateur and professional musicians this part of the undertaking promises to be in the highest degree interesting. As already announced, manufacturers' exhibits will occupy the so-called central gallery, a building sufficiently spacious, it was thought, to afford room for all applicants. The response to the invitation of the committee, however, proved embarrassingly great; and though it is satisfactory to know that the Exhibition will fully illustrate the growth of musical instrument making within recent years, there is a reverse to the picture, some of the leading manufacturers of the world having declined to exhibit on the plea that the space allotted to them was insufficient for them to display their goods to advantage. This remark applies principally to pianoforte makers. Some of the principal firms did not think it worth while to apply for space, but were specially

invited to do so in order to render the show thoroughly representative. In one or two instances, however, the refusal was persisted in, and the list of makers does not include the names of Erard, Bechstein, Chickering, or Kapa. The total of nearly a hundred firms contains among the most prominent the houses of Broadwood, Collard, Kirkman, Hopkinson, Blüthner, Brinsmead, Steinway, Neumeier, Bord, Pleyel, Chappell, Moore, Metzler, and Oetmann. The display will consist not merely of finished instruments, but of models of actions, pedal appliances, mechanical devices for tuning and transposing, &c. Next to the pianoforts exhibits the most numerous will probably be those of harmoniums and American organs, with which are included other reed percussion instruments, such as concertinas, accordions, vocalions, &c. The catalogue includes the names of fifty exhibitors; but here again we note the absence of two or three eminent foreign manufacturers, such as Alexandre and Mason & Hamlin. It is possible, however, that these will be represented by means of their London agents. The violins and other instruments of the violin family will make a goodly show, judging from the fact that forty-one firms have applied for space. The exhibits will, of course, include bows, strings, and inventions connected with these instruments; orchestral instruments of wood, brass, and percussion will appear in due proportion, there being twenty-six exhibitors, nearly half of whom are foreigners. On the other hand, the organ builders, who are necessarily limited in number, are exclusively English, comprising the firms of Walker, Willis, Bishop, Jones, Wedlake, and Brindley & Foster. A class is devoted to national instruments of all countries not ordinarily included in orchestras, and another to tuning-forks, pitch-pipes, sirens, tonometers, and other appliances for the determination of pitch. The large number of seventeen exhibitors are entered in a class for automatic and barrel instruments. Considering that these mechanical contrivances have little or nothing to do with music as an art, it is questionable whether a portion of the space they will occupy might not have been utilized to greater advantage. In a class for printing and engraved music we observe only one or two of the leading British and foreign publishers. Lastly, a section is provided for miscellaneous musical appliances, including metronomes, seats, desks, appliances for forming the hand, and instruments for recording improvisation. In all 280 firms applied for space, though whether the whole of them have sent in exhibits cannot be stated this week. The Music Committee, by whom all arrangements are made, consists of the Marquis of Hamilton, Sir Frederick Abel, Sir Philip Cunliffe Owen, Sir George Grove, Dr. Stainer, Mr. E. W. Hamilton, Mr. A. J. Ellis, Mr. A. J. Hopkins, Dr. Stone, Mr. E. J. Payne, Sir F. Gore Ouseley, and Mr. Arthur Chappell. Regarding the facilities that will be given for testing the instruments, and also concerning the musical competitions, concerts, recitals, &c., we shall speak in subsequent articles.

Musical Gossip.

As the production of Mr. Goring Thomas's opera 'Nadesha' comes too late for notice this week, our remarks concerning the performances of the Carl Rosa Opera Company need not extend to great length, representations only of well-worn operas having been given. In one or two instances, however, these have been remarkably good. Though an opera is heard to the greatest advantage when given in its original language, it is not often that Donizetti's 'Lucia' is better rendered on the Italian stage than it was at Drury Lane on Friday last week. Madame Burns sang the music of the demented heroine with considerable fluency, never exceeding her means, and acted with much expression. The rendering of "Fra poco" by Mr. Maas recalled

the days of Giuglini and of Sims Reeves in his prime. Mr. Crotty and Mr. Foote were also unexceptionable, and the business of the opera received more than ordinary attention.

NOTHING need be said concerning 'The Bohemian Girl' on Saturday. The principal characters were sustained by Madame Burns, Miss Yorke, Mr. B. Davies, Mr. Snazelle, Mr. Charles Lyall, and Mr. B. Foote, the last-named artist appearing in place of Mr. Ludwig, who was indisposed.

ON Monday 'Il Trovatore' was given, with Madame Marie Roze as Leonora, Miss Yorke as Azucena, Mr. Maas as Manrico, and Mr. Ludwig as the Count. The general performance of Verdi's opera left nothing to desire, save that, Mr. Ludwig being still unwell, the duet in the last act had to be omitted.

THERE was again little of interest in the programme of last Saturday's Crystal Palace Concert. M. Adolf Fischer, a remarkably able violoncellist, brought forward a Concerto in A minor by Saint-Saëns. This proved to be more interesting than most existing works written for the violoncello, which, however, is not saying very much. It is in three connected movements, in which concerto form is certainly not observed; but, on the other hand, the solo part is extremely effective, the themes are pleasing, and the scoring bright and piquant. Meyerbeer's very dramatic and picturesque overture to his brother's tragedy 'Struensee,' Beethoven's Symphony in A, No. 7, and a Bacchanal from Rubinstein's ballet 'The Vine,' were included in the programme. Madame Hughes-Paltzer, a soprano vocalist, created a favourable impression in Gounod's air 'Me voilà seule.' The series of Saturday concerts ends to-day with the first performance in England of Berlioz's grand 'Te Deum.'

BEFORE the commencement of the Richter Concerts at St. James's Hall a week's provincial tour will be made by Herr Richter and his orchestra, commencing next Monday at Nottingham. Concerts will be given on successive evenings at Liverpool, Leeds, Manchester, Sheffield, and Oxford.

AT the last concert for this season of the Borough of Hackney Choral Association, to be given next Monday at Shoreditch Town Hall, the programme will be entirely selected from the works of living English composers, comprising as its most important items Cowen's cantata 'St. Ursula' composed for the Norwich Festival of 1881; Mackenzie's orchestral ballad 'La Belle Dame sans Merci'; and a new choral ode, written expressly for the concert by the conductor, Mr. Ebenezer Prout.

FROM the financial statement recently issued by the Glasgow Choral Union it appears that the profit on the season was about £132. The balance in hand at the close of the preceding season was over £2,182. After paying a dividend of five shillings in the pound to the guarantors who had met the losses of former seasons, the handsome balance of £1,632. 13s. is carried over to next year.

MR. F. H. COWEN'S 'Scandinavian' Symphony was performed last Sunday at the concerts of the Cirque d'Hiver, Paris, under the direction of M. Benjamin Godard. The work was excellently rendered and very favourably received.

NEXT Wednesday's Philharmonic Concert at St. James's Hall will present a special feature of interest in the production of a new symphony, written expressly for the Society by Antonin Dvorák, and conducted by the composer.

GOUNOD'S 'Redemption' has been performed by the Philharmonic Society of Rome at the Costanzi Theatre, under the direction of Signor Dvorák, and conducted by the composer.

A POSTHUMOUS opera by Halévy, 'Noé,' was produced last week at Carlsruhe. The work was not quite fully instrumented by the composer at the time of his death, and the score

was completed by his pupil, the late Georges Bizet. The work is said to have been very successful; but no details have as yet come to hand.

FROM Milan is announced the death of Mdlle. Margherita Schira, sister of the composer Francesco Schira, who died in London in 1883. Mdlle. Schira, who was eighty-two years of age, was formerly an operatic singer of great reputation. Mercadante and Morlacchi wrote the principal parts of several of their operas expressly for her.

ALOYS TAUSIG, a pianoforte teacher in Dresden, father of the great virtuoso the late Carl Tausig, died on the 24th ult., at the age of sixty-seven.

LUDWIG NORMAN, a composer of some repute, died recently in Stockholm, at the age of fifty-four.

DRAMA

THE WEEK.

STRAND.—'Good Luck; or, the Chances of the Cards,' a Musical, Farcical, Romantic Comedy. Adapted from 'La Cigale' of Meilhac and Halévy by J. P. Burnett.

LYCEUM.—Revival of 'Ingomar,' by Maria Lovell.

THE adaptation of 'La Cigale' of MM. Meilhac and Halévy, in which Miss Lee has appeared at the Strand Theatre, is a weak and an inept piece of workmanship. The apparent aim of the adapter has been to convert into a miscellany entertainment the bright and sparkling piece upon which he has laid rude hands. His first scene is placed in Scotland, and on the strength of this he introduces Highland reels, and dresses certain of his characters in Highland costumes.

A second act passes on the banks of a river, and furnishes opportunities for a series of aquatic incidents, one, at least, of which approaches the melodramatic. In the third act, which is in a studio, he revives the device from 'Masks and Faces' by aid of which Peg Woffington derides would-be connoisseurs and critics by substituting a real face for a painted face in a picture. The whole thus obtained is peppered over with puns, and songs and dances and pantomime tricks are introduced almost *ad libitum*. Treatment like this, even of a work with no more claims upon consideration than 'La Cigale,' can only be justified by success. This justification is wanting. 'Good Luck' is wearisome and depressing in scenes and exasperating in others. The vivacity of the original disappears, and is replaced by little except vulgarity and horseplay. The performance, meanwhile, is on a level with the piece. The only impersonation with any claim to notice is that given by Mr. Gerald Moore of an aristocratic imbecile. This is admirably comic. As the heroine Miss Jennie Lee proves herself a clever actress. This she has long been known to be. She deprives the character of the heroine, however, of all underlying grace and beauty, so that a name such as either Cigale, or, as it is translated, 'Grasshopper,' is wholly unmerited and unsuited.

In assigning "intention" to phrases, in describing her treatment of her lovers, and so forth, Miss Lee shows capacity. When, however, the second act is reached, and she should exhibit behind ill-worn airs of aristocratic ease the influence of her early training, she fails. It is not humorous to be dangling frogs in front of her mother, pelting the steward with turnips, and apparently pinching the calves of the domestics.

The entire performance is, indeed, unworthy of Miss Lee's reputation. If introduced at Christmas season as a species of pantomime 'Good Luck' might win forgiveness, but when put forward with a name so little calculated to inspire reverence even as "farcical comedy" it can merit no verdict but condemnation.

The reappearance of Miss Mary Anderson in 'Ingomar' establishes the fact that the actress was well counselled in selecting it for her appearance in England. In no other character in which she has appeared is Miss Anderson seen to such advantage as in Parthenia. All that is best in her method is suited to the part, and the qualities of her acting which in other *rôles* operate as drawbacks are here almost advantages. The scenes in which the subjugation of Ingomar is effected are full of grace and beauty, and the slightly artificial devices of the actress are in telling contrast with the roughness of her surroundings, and are, indeed, a conceivable influence in the conquest she effects. The only change of importance in the cast consists in the substitution of Mr. Terriss for Mr. Barnes in the rôle of Ingomar. The change is not in all respects an improvement.

Dramatic Gossip.

THE forthcoming number of Mr. Walford's *Antiquarian Magazine* will contain an article on 'The Playhouses at Bankside in the Time of Shakespeare,' by Mr. William Rendle, F.R.C.S., from whom we print a letter in another column.

THE annual series of dramatic performances at Stratford-on-Avon, in honour of the memory of Shakespeare, will commence in the Memorial Theatre on Monday, and will continue for a fortnight. 'Romeo and Juliet,' 'Love's Labour's Lost,' 'The Merchant of Venice,' 'Cymbeline,' 'As You Like It,' and 'Measure for Measure' will be represented, Miss Alleyn performing the chief female characters.

UNDER the auspices of the Browning Society and the New Shakspeare Society performances of 'A Blot in the 'Scutcheon' and 'The Comedy of Errors' will be given at St. George's Hall on May 2nd, by the members of the Irving Dramatic Club. Preliminary performances of both pieces will be given for a charitable purpose on Thursday evening, April 30th, at the same place.

A PERFORMANCE at the Avenue Theatre, on the afternoon of Thursday in last week, of 'A Reign of Terror,' a farcical comedy by Mr. Mark Melford, showed Mr. C. Groves in the character of an imaginary murderer, a part in which he worked exceedingly hard, but was not very comic. It seems the fate of Mr. Groves to persist in equally forlorn experiments.

A REPRESENTATION of 'The Love Chase' of Sheridan Knowles at the Gaiety on the morning of the 10th inst. showed Mrs. Arthur Stirling to advantage as the Widow Green. The remainder of the cast had no feature of special interest.

A VERSION by Mr. Clement Scott of 'Clara Soleil,' the latest success at the Paris Vaudeville, is promised for performance at the Comedy Theatre about the 25th inst. Miss Cameron, Miss Gilchrist, M. Marius, and Mr. Arthur Roberts are included in the cast.

'CULTURE,' a comedy in five acts, founded upon 'Le Monde où l'on s'ennuie' of M. Édouard Pailleron, by Dr. Sebastian Evans and Mr. Frank Evans, will be given at the Gaiety Theatre on the afternoon of Tuesday, May 5th. Much interest is likely to attend the performance. The play is adapted to English life.

To CORRESPONDENTS.—J. A. P. M.—W. L. S.—C. E. P.—C. A. H.—J. B.—received.

No notice can be taken of anonymous communications.

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